

Amateur
CINE WORLD



SEPTEMBER 1950

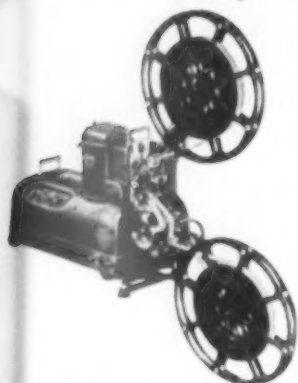
NINEPENCE

Ampro 16MM

WORLD-FAMOUS **AMPROSOUND PROJECTORS**

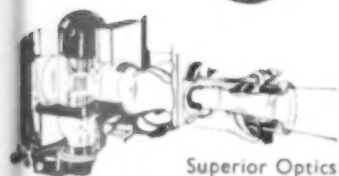
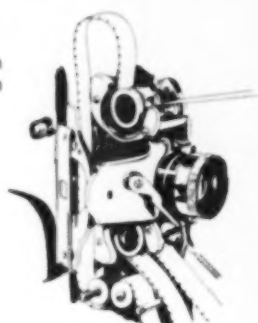
Extremely Quiet Running—So very simple

STUDY THESE FEATURES



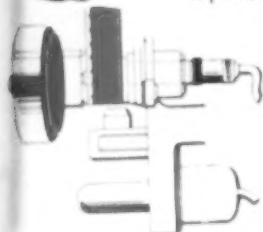
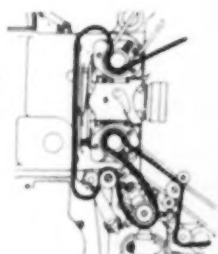
Due to exceptionally quiet performance the Premier-20 Projectors have no blimp case, thus providing complete all-round accessibility and cooler running.

Swing-open Film Gate for ease in cleaning.



Superior Optics for maximum illumination.

Simplified threading only 2 sprockets and 2 sets of rollers.



Direct Optical Sound System—No Mirrors, no adjustments. Pre-focus Exciter Lamp.

Finger tip controls for Motor Lamp and Amplifier all on one small panel.



*Ampro Projectors last a life-time
Finest Quality — Lowest Prices*

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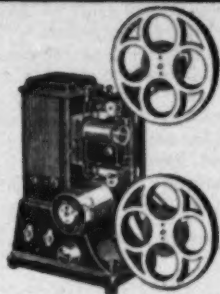
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We stock and recommend the whole range of these British built projectors.

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8mm., 200w. lamp; 9.5mm., 100w. lamp; 16mm., 100w. lamp.

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AC/DC model ... £39 0 0

Dual 9.5/16mm.

With 100w. lamp—

AC model ... £43 10 0

AC/DC model ... £46 10 0

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9.5mm., 250w.; 16mm., 250w.

AC model ... £48 10 0

AC/DC model ... £51 10 0

Dual 9.5/16mm.

250w. lamp. AC model £56 0 0

AC/DC model ... £59 10 0

Analysing Projector, 250

watts, AC ... £67 10 0

Any model can be supplied with 900ft. spool arms £2 5 0 extra.

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Titler. Latest model, all-metal construction ... £5 15 6

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Extra felt alphabets ... 4 6

Felt numerals ... 2 0

Write for price list

SECONDHAND CINE PROJECTORS at OFF-SEASON PRICES

8mm. £ s. d.

Kodak 30, 100w. lamp ... 12 0 0

Kodak 40, 200w. lamp ... 17 10 0

Keystone, 500w. lamp ... 30 0 0

9.5mm.

Pathe Home Movie, Motor & S.A. ... 10 5 0

Patheoscope 200B, 200 watts ... 25 0 0

Patheoscope Gem, latest model ... 30 0 0

Bolex D.A., 250w. 16mm. ... 30 0 0

Kodak C, 100w. lamp ... 15 0 0

Bolex, 250w. lamp, resistance ... 27 10 0

Kodak B, Self Threading ... 32 10 0

Specto, 100w. lamp ... 30 0 0

Patheoscope 200B, Plus, 9.5/16mm. ... 35 0 0

Siemens 'Home', 200w. lamp ... 37 10 0

Bolex G16, 500w., reverse ... 50 0 0

Ampro Imperial, Cordmatic, 750w. ... 85 0 0

Bell & Howell 129D, 1,600ft. arms ... 95 0 0

16mm. Sound

Gebescope LS16, 500w. lamp, 8w. sound, AC/DC operation ... 85 0 0

Victor Model 40, 750w. lamp, 15 watt sound, AC operation ... 110 0 0

Debris D16, 750w. lamp, 25w. snd, 1,800ft. spool arm, complete with stand ... 135 0 0

B.T.H. type 301, 500 watt lamp, 10 watts sound output, 1,600ft. spool arms, twin case model ... 135 0 0

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A pocket size movie camera ideal to take pictures of the family. Simple to use, light and compact, f/2.5 anastigmat lens, takes slow motion movies and "stills." Price with sling case ... £37 9 3
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Model A9, 16mm., 100ft.

spool loading, variable

speed device, single

shots, f/2.5 fixed focus

lens ... £42 19 11

Model A12, 16mm.,

similar to above but

with turret head for

two lenses. With

f/2.5 fixed focus lens ... £75 12 4

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magazine loading,

f2.5 lens ... £76 1 0

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lens, variable

speeds, single

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loading ... £23 0 0

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in standard screw

mount, 4 filming

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shots, 50ft. cas-

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Each camera is supplied with

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are made in the centre of the
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eventually—
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For 16mm. films. The world's
finest cine camera. Write for
fully descriptive brochure.

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12.5mm. $f/2.8$ lens in focusing
mount. Weight only 23 ozs.
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9.5mm. Ditmar, f/2.5 (2 speeds)	£21 10 0
8mm. B. & H. Gaumont Sportster	£57 9 3
9.5mm. Pathe H, f/1.9	£34 13 5
16mm. G.I.C., f/1.9 "Coated"	£47 6 0
2in. f/1.9 Dallmeyer Telephoto	£18 1 2
1 1/2" f/1.9 Dallmeyer (8mm.)	£15 1 0
1 1/2" f/3.5 Coated Cooke (8mm.)	£22 11 4

New 16mm. Bell & Howell

70 D.A., f/1.5 Cooke and Case

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8mm. Dekko (500w)	£37 10 0
9.5mm. Pathe "Gem"	£37 10 0
9.5mm. Pathe "Ace"	£35 10 0
9.5mm. Specto	£34 0 0
Motor for Ace Projector	£3 0 0
16mm. B. & H. Gaumont 602	£180 10 0
16mm. B. & H. Gaumont (Sound)	£237 0 0
16mm. B. & H. Gaumont (Compact Model)	£210 0 0
16mm. Pathe "Gem"	£40 0 0
16mm. Specto	£34 0 0
16mm. Victor Sound Projector	£165 0 0

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"Manual of Sub-Standard Cinematography"	£1 1 0
Illuminated Viewer	£2 12 6
"Wondersign" Magnetic Letters, fount of 1" letter and numerals, 7, 3 metal backgrounds	£7 10 0
Cinecraft Universal (Metal) Titler	£35 15 6
16mm. Popular Splicer	£1 17 6
8mm. Popular Splicer	£1 17 6
9.5mm. Popular Splicer	£1 17 6
Ensign Universal Splicer	£5 5 0
Johnson 16mm. Precision Splicer	£6 6 0
8/16mm., 9.5mm. "Sportico" Gearing Rewind Arms, each	£1 4 0
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"Brumas—Polar Maiden," 9.5mm. (30ft.)	5 0
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8mm. (50ft.)	£1 0 0
16mm. (100ft.)	£1 13 0

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16mm. B.H. Gaumont 601	£237 10 0
" " Compact	£210 10 0
" " 602	£102 10 0
" Victorsound S/H	£185 0 0
" Ampro Imperial	£99 10 0
" Specto Educational	£40 10 0
" " 100w AC/DC	£39 10 0
9.5mm. " 100w AC	£34 0 0
8mm. Dekko 500w.	£39 10 0
" Universal 500w. AC/DC	£42 10 0
" Specto AC	£34 0 0

IT'S NEW

16mm. Dekko, 500w., built-in resistance £40

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16mm. Filmo, 70DA, black, 3 lenses, case	£165 0 0
16mm. Filmo 70A 1.5	£49 10 0
16mm. Movikon 1.4 Sonnar	£210 0 0
16mm. Magazine Cine Kodak 1.9	£80 10 0
16mm. New BH. Autoload, 1.5 Cooke, case	£128 0 0
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8mm. Revere, 3.5	£32 10 0
8mm. Cinemaster II, 2.5	£40 1 8
8mm. Dekko, 2.5	£45 3 0
8mm. BH Gaumont Sportster	£57 9 3
8mm. Paillard Bolex LR. P2.8	£59 17 6

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1 1/2in. T.T.H. for Sportster	£22 11 4
2in. f/1.9 Dallmeyer for 16mm.	£18 1 3
2in. f/1.9 Dallmeyer for 16mm.	£24 1 7
1 1/2in. Dallmeyer for Dekko, 8mm.	£15 1 0
1 1/2in. 1.9 Dallmeyer for Dekko 8	£15 1 0
3" 2.9 Dallmeyer for Filmo, Bolex, etc.	£19 14 2
1in. 1.5 Dallmeyer for 16mm. Coated	£19 14 2
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Cinecraft Titler (all metal)	£35 15 6
P/S Illuminated Viewer	£2 12 6
M.P.P. Cine Tripod	£14 8 10

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BH/Gaumont Projector Stand	£18 15 0

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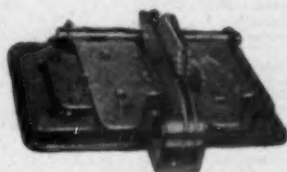
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16mm. 50ft. & 100ft. daylight loading spools.
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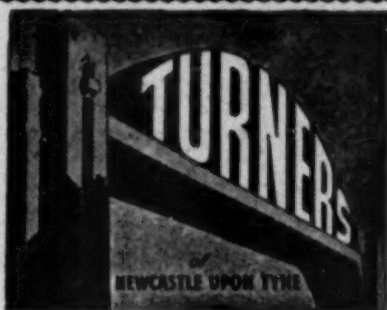
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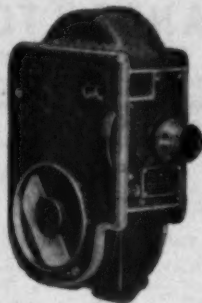


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Amprosoud "Premier 20" 16mm. Sound. Price £213 0 0 or £33 5 0 down and 12 monthly payments of £14 6 2.

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B. & H.-G. Model 602 16mm. Silent. Price £102 10 0 or £25 12 6 down and 12 monthly payments of £6 17 9.

Simplex Ampro 16mm. Silent. Price £99 10 0 or £24 17 6 down and 12 monthly payments of £6 13 9.

Pathoscope Gem 16mm. Silent. Price £40 0 0 or £10 0 0 down and 12 monthly payments of £3 13 9. Pathoscope Gem 9.5mm. Silent. Price £37 10 0 or £9 7 6 down and 12 monthly payments of £2 10 5.

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Each leg measures 24in. when closed and 60in. when fully extended. A few twists of a quick-acting screw transforms a spike foot into a non-scratch, non-slip rubber foot. The legs can be locked at any desired extension by a half-turn of the lower part of the leg. Weight 3½ lbs. Price £10 4 3.

Filters to fit Bolex H8 Cine Camera

Kodachrome Haze Filter £2 4 5

Pale Yellow Filters for 1½" f/4 ... £1 10 9

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Supplied with a standard 750 watt lamp. Magnalite condenser, patent cooling system, one hand tilt mechanism and 12" speaker. Operates on 200/250 volt A.C. with transformer, 110v. direct. Price £237 10 0 or £59 0 0 down and 12 monthly payments of £15 19 1.



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CAMERAS

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8mm. Admira, f/2.7, speeds, good ... £25 0 0
9.5mm. Dittmar, f/2.5, speeds, excilt ... £19 10 0
9.5mm. Nizo, 100ft. spools, speeds, etc. £26 0 0
9.5mm. Pathe Motocamera, f/2.7, good £12 10 0
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.. Specto type finish ... 19/6
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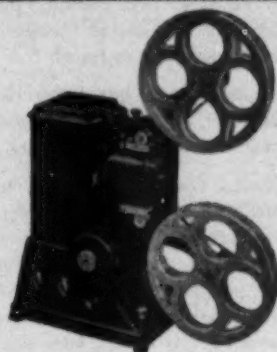
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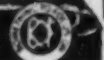
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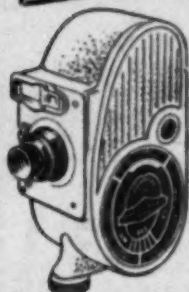
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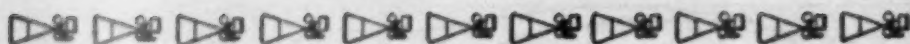
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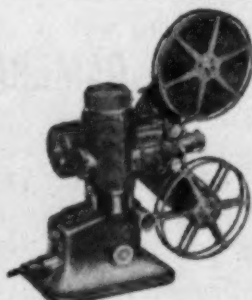
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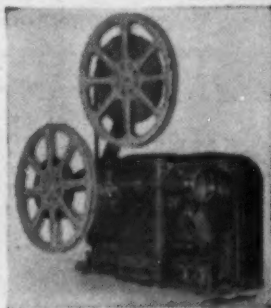
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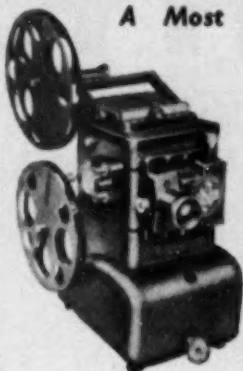
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EDITED BY GORDON MALTHOUSE

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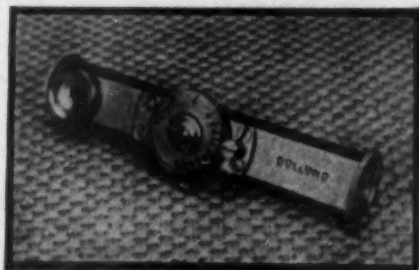
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AMATEUR FILMS AT YOUR LOCAL CINEMA

Professional film on the Ten Best now released

Original, remarkable, exciting, clever, surprising . . . These are some of the encomiums bestowed by the film trade Press on a recently released 'short.' Nothing particularly notable about them, perhaps? If they are to be regarded as aids to high pressure sales-promotion they are, indeed, quite restrained.

But the trade Press is not taken in by bally-hoo. Its booking guides to exhibitors are shrewdly calculating; it is not the reviewers' job to sell a film to the cinemas but to appraise its chances of commercial success. So praise of this kind has some significance.

The most significant thing of all, however, is that the subject of this praise is a film of and about amateur films. But let's begin at the beginning.

The story starts with a phone call some months ago. The voice on the other end of the wire was eager and persuasive. "I'm a professional film producer. I've just been to see the *Amateur Cine World 1948 Ten Best* films. Can I come round and see you at once? It's important." And at that first meeting the idea of a film on the amateur film movement, *Filming for Fun*, was born.

"I'd not seen any amateur films before," said the producer. "I wandered into the Ten Best show expecting to be rather bored. But those films are great! I think they'd go over big with the general public—my public."

But the formidable problem was: could they be successfully stretch-printed and blown up to 35mm.? Remember, no mint negatives were available, only the originals which had been projected many times—more times, probably, than most films. Well, we should have to see what the laboratories could do.

Another phone call—one we had been eagerly awaiting: "I'm speaking from the laboratories. We've just run through the 35mm. print of *Marionettes*. It's fine. Even the people here are impressed." The first hurdle over.

The original idea was that the film should tell the story of amateur film production, show amateurs at work and include extracts from the best films. Several treatments were prepared. Then: "No, we're on the wrong lines. Let's scrap those treatments. The films deserve to stand on their own. We can link them with a commentary about the movement as a whole."

Ah, yes, but the film was designed to run for about 36 minutes—a generous enough length for a short but not long enough to include even two films in their entirety, plus introductory sequences and linking shots. Well, then, they must be cut. Will the producers mind? Of course they will.

"*Marionettes* can get by with scarcely any excisions, but *Account Settled*, for example, will have to be cut, anyway. The Censor wouldn't stand for some of those bedroom shots. Some of the violence will have to be eliminated, too. And I don't like the idea of showing a policeman shooting the dope smuggler dead. That sequence could be cut so that it seems as if the smuggler is knocked down by the train.

"There are lots of other bits which would be all the better for pruning. I was itching to get my fingers on the film when I first saw it. All the time I was saying to myself: 'Cut that bit! Cut it out!' Remember the part where the Customs' officer tips the wink to the policeman that the smuggler is at his table? Remember how the policeman elaborately winks back and then barges

forward? That second wink spoils the dramatic effect, holds up the action. If we cut from the Customs officer to the bobby lunging forward we shall pep up the scene enormously."

"Yes, I agree it would be a big improvement, but no amateur likes his work to be played around with by someone else."

"I understand. I should feel the same. Obviously it would have to be made clear to the producers that I'm not making the cuts for fun or out of pure cussedness. You see, their viewpoint and mine is rather different. I'd say they make their films principally to please themselves. Every professional director would like to do that. But I've got to make my films to please the public. No one would book them if I didn't."

"I know that the public wouldn't look kindly on some of the things in amateur films. And I don't think that they would necessarily be wrong. I want to present amateur films in the most acceptable way to audiences quite unfamiliar with them. In a programme of professional films they wouldn't be prepared to sit out a number of amateur films in their entirety. It would be a disservice to the amateur to expect them to do so, because the competition of the rest of the programme would be so strong."

"That's not to say that these Ten Best films aren't first-class. I wouldn't have considered making this picture unless I thought they were, but the point is that our audiences aren't going to an amateur film show. They are going to pay their usual weekly visit to their local cinema, expecting the usual fare, so we can't give them too much of something different."

"All right, if that's understood. Then we have *Marionettes*, *Account Settled* and *Opus One*"—in the completed film *Opus One* is represented by selected shots of the Welwyn Garden City Film Society at work in order to show how amateurs manage these things—"but these are all club productions. You'd be giving a very one-sided view of the amateur film movement if you included only these. You must have a family film by a lone worker if the film is to give anything like a complete picture. And it should feature children, for preference."

"I didn't see anything of that kind among the 1948 Ten Best."

"No, but there's one in the 1949 set which hasn't yet been released—*Eggs for Breakfast*."

And so *Eggs for Breakfast* represents the lone worker in *Filming for Fun*. Because of the time factor it is little more than a digest of the original, but the editing has been skilfully done. In the

These amateurs also attracted the crowds—which they found rather an embarrassment. One of the three units of the Crouch End A.C.S. filming at Brighton. Results, they say, are awaited with more than usual interest, "probably in the hope that another visit will be necessary."



1949 Ten Best shows only an extract from *Eggs for Breakfast* is being presented. It is a very substantial extract, beginning with the children climbing the cliff face and carrying on from there until the final shot; not a single cut has been made, this part of the film being precisely as the producer assembled it. The *Filming for Fun* version, on the other hand, contrives to present the framework of the story. Accompanying the visuals is a commentary . . .

"A commentary? Nothing patronising or facetious, please!"

"There's nothing to be patronising or facetious about. I want to present these films in the best possible light, so far as I can, so there certainly wouldn't be the remotest suggestion of lampooning. And after all, considering the matter realistically, I'd like to put out a film on the A.C.W. Ten Best every year, and no amateur would give me a second chance of being funny at his expense. No, the whole film is to be as dignified as I can contrive it. No fireworks from the commentator, no exaggerated build-up.

"I plan to open with shots of the commentator at his desk. In close-up and mid-shot he will tell the audience about the amateur film movement and introduce the films. He will read out the comments you made on one of them in A.C.W. He will point to some of the plaques which we'll have on his desk.

"And we shall cut back to him between the films, but the picture will end with the final shot of *Marionettes*, so that amateur films have the last word to themselves. It's the memory of the films that the audience will carry away with them—not what is said about them.

"*Account Settled* has got running titles, so we shan't need any commentary for that. A good musical accompaniment will do. *Marionettes* stands up on its own well enough. We'll have some specially composed macabre music, of course, and yet it's a silent film, and audiences are not conditioned to silent films. They expect to hear talking.

"Now suppose we had one of the manipulators of the puppets tell the story? That would be quite credible. He wouldn't talk much—a few leading

comments here and there, preparing the way for the dramatic highspots. The scene is laid in France, isn't it? French accent? No, too corny. We must have an English voice, suave, well modulated, very slightly sinister. Yes, of course: Valentine Dyall."

Valentine Dyall it is who tells the strange story of the life-size dolls; and McDonald Hobley of B.B.C. Television is the master of ceremonies in *Filming for Fun*, providing the linking commentary written by the producer, Harold Baim. The narration in both cases is beautifully poised and polished.

At last all the loose ends were tied up. The film was finished, and awaited its Press view. What would the trade think of it? "It doesn't matter at all what you and I think. We obviously believe in these amateur films, but will the public like them? The trade barometer will tell us." It did. Here is what the *Kine Weekly*, leading organ of the professional film industry wrote:

FILMING FOR FUN

British (U). Directed by Harold Baim. Commentary by McDonald Hobley. 3,320 feet.

Intriguing and unusual British novelty featurette embracing three award winning "shorts" originally made by enthusiastic members of film societies on 16mm. The subjects, cleverly varied, have quite a professional air and a liberal entertainment content. McDonald Hobley, of the B.B.C., supplies the commentary and acts as compère. The editing is neat. Attractive

(Continued on page 451)



Preparing for an operation. A frame enlargement from "A Nursing Story," the making of which is described on the opposite page.



The student nurse whose adventures are told in "A Nursing Story." The photograph is a frame enlargement from the film.

Planned from Script to Screen

The making of "A Nursing Story," one of the A.C.W. 1949 Ten Best. Striking acknowledgement of the film's interest and worth is provided by the fact that the C.O.I. have acquired twelve copies of it for the Ministry of Labour's nursing recruitment scheme.

By W. M. VAN ESSEN, F.R.C.S.

In January, 1949, a surgical colleague, aware of my interest in cinematography, suggested making a short film to aid nursing recruitment. "A Nursing Story" was completed four months later; perhaps this brief account of the way in which it was planned and made may interest others about to engage in their first production.

Planning

In order that no shot should present undue difficulty in execution, it was necessary to plan the film according to the following assets:

Equipment. I had a Bolex H.16 camera, with four lenses from 15mm. to 3" focal length; a K.L.B. tripod, to which I had fitted three extra extension legs; three No. 2 Photofloods in reflectors and a 500w. spot mainly constructed from tins. Other equipment included a Weston meter, a Specto projector, and a home-made titler.

Personnel. My own experience in this field was limited, though I was familiar with 35mm. still technique. I had acquired the cine camera three months previously, and shot about 800ft. of Super-X on a variety of subjects; however, I read a great many books and back numbers of *A.C.W.*, so I

had some idea of what not to do. The cast would be confined to members of the hospital staff, none having any experience of this kind.

Locations. The hospital wards, operating theatres, etc., and a modern well-equipped Nurses' Home, were available; but for obvious reasons they could only be used for short periods at a time.

On these and other grounds, it was decided to make a 400ft. 16mm. black-and-white silent film, using Super-X stock. This established, the real planning started. We wanted a film which would interest young girls, and their parents, in the profession of nursing as a career.

Documentaries on this theme exist, and there was little to be gained by adding to them. Purely fictional treatment is unconvincing unless the acting is superb. I thought it would be best to show a number of everyday hospital scenes, and hold them in continuity with a simple story which would maintain interest, clarify action, and minimise sub-titles.

So the first thing to go on paper was the following plot: "A man of about 40 is admitted to hospital with appendicitis, for which an operation is performed. Nursing care aids his recovery. He is

visited by his wife and daughter. The girl becomes interested in nursing, and later enrolls at the hospital as a student nurse. After preliminary training, she begins ward duty, and is finally seen attending to her first patient."

From this I prepared an outline of *treatment*, dividing the film into three main sequences: the *opening sequence*, showing the ambulance, the patient's admission and examination, preparations for operation, and (discreetly) the operation itself; a *middle sequence*, including the period of recovery, the visit by wife and daughter, the girl's application for enrolment, and her first arrival at the hospital; and the *end sequence*, with incidents from the preliminary training period, proceeding to the final shot and closing with a brief message in place of "The End"—leaving the way open for a possible sequel. For various reasons complete anonymity was desirable throughout the film.

At this point, having a fairly clear mental picture of the film as a whole, I selected the cast. No screen tests were made, but in no case was it subsequently necessary to alter the casting. The patient was played by a male nurse, the girl by a junior probationer, and the wife by a member of the domestic staff. The other characters were cast in their real occupations, which facilitated direction.

Scripting

The detailed script of 130 shots took some time to write, partly because it was



Frame enlargement from "A Nursing Story." The film owes much of its clarity of narrative and smooth continuity to detail shots such as this.

my first but mainly because of the necessity for the clearest possible visual continuity. I tried to avoid redundancy, obscurity, and technical difficulty, and made a rough sketch of every scripted shot.

I found subsequently that I had included too many fades, and deleted most of them in editing. This is easy, but the converse is not the case; in fact, I should be very glad to hear of a satisfactory method of adding fades to reversal film after processing. Dissolves can also be overdone, and lose their value thereby. Sparingly used, there is no more effective filmic device, but the necessity for carefully arranging the sequence of shots when using reversal stock can prove most inconvenient unless one of them is of a relatively simple or static nature.

The *breakdown script* summarised all shots under location headings, with a note of the cast or other special requirements for each shot.

Shooting

It proved unnecessary to depart from the script except in minor details. *Direction* amounted to explaining the action and a quick rehearsal, immediately before takes. The action was kept as simple as possible. The longest shot lasted 15 seconds. With a single exception, all shots were made on the tripod.

Neither exposure estimation nor lighting was particularly easy in the ward shots; the walls are light and glossy, the nurses' uniforms are white, and it was necessary to mix daylight with artificial light. With these rather high-key subjects an uncorrected high-light reading resulted in over-exposure, and after some tests I used an aperture midway between the high-light and the direct meter readings. I made no allowance for distance but closed half-a-stop for the coated 1" lens.

For saving the lights I made a resistance board embodying an electric-fire element, but it was most unsatisfactory; lately I have managed to get two 7½ amp. high-level Variacs, which, with a voltmeter on the output side, provide perfect lighting control.

This Turret-Head Gadget

was a great help
in the filming of "A Nursing Story."



Fig. 1.

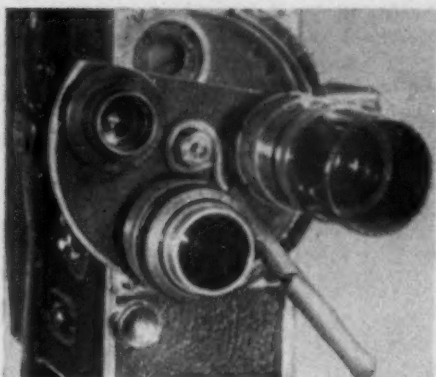


Fig. 2.

I have always thought the usual method of manipulating turret-heads rather inconvenient. Inadvertent alteration of focus or aperture can so easily result from it. So I have made the device illustrated here. It is most useful and extremely simple, taking no more than ten minutes to make from scrap materials.

A loop slightly larger than the turret centre-hub was formed at one end of a length of heavy gauge wire. The straight portion was covered with rubber tubing

Fades were effected with a rather crude fading "glass," made by lowering six inches of fogged roll-film into developer by means of a clockwork device. This gadget was imperfect because the graduation was not even, and the leading edge produced momentary optical distortion, giving a visible "kick" on the screen.

Dissolves were made by a 3-second fade-out, 6 turns back-wind (8 frames per turn) and a 3-second fade-in. It is by no means easy to achieve consistency in dissolves with average equipment. The Bolex free back-wind helps considerably, so does an ability to count seconds accurately; but the real difficulty lies in the production of completely smooth fades, even when using a built-in fading-shutter.

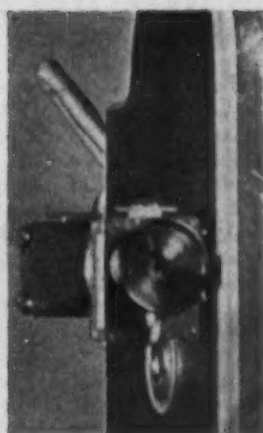


Fig. 3.

Devised by
W. M. Van Eusen, F.R.C.S.

and doubled over to form a handle (Fig. 1). The loop slips over the centre-hub, which is protected with a layer of surgical plaster. The rubber-covered shaft lies between the 1" and long-focus lenses, lightly gripped between them (Fig. 2).

Operation of the turret becomes easy, positive, and safe. The position of the lever seen from the rear of the camera serves as a reminder of lens position (Fig. 3) and the view-finder is at no time obscured. The device is easily fitted and removed, and occupies a very small space in the case.

The principle could be applied without difficulty to other turret-head cameras.

Focusing. For long and mid shots I found the visual focus misleading, and used the lens scale in conjunction with a depth-of-field estimation. Visual focus is an advantage for close-ups and titling, and the rear-focusing attachment obviates acrobatics. In one shot a trolley approached the camera from 40ft. to 6ft. along a corridor, and as I had no assistant to pull focus, the choice lay between sharpness to start and sharpness to finish. I chose the latter, and it was wrong; I should have cut as the trolley ran out of focus.

Lenses. The 1" f/1.5 and the 2" f/2.3 were used for all shots except two in which lack of space necessitated a wider field. My finder has no provision for 2" lenses, so I fitted a suitably inscribed

sheet of thin perspex over the front glass. Both in this film and subsequently I have found this 2" lens most valuable, whereas the 3" has rarely left its case.

Shooting records. For every 100ft. spool, I used a 3" x 5" index card and entered on it the details of each shot as it was made. These cards were filed with the processed spool and referred to when projecting and editing. I also kept lighting diagrams, adding meter readings and other technical data, and found their study in conjunction with the screened shots very instructive. As each spool arrived back from the laboratory I projected it twice, and marked the relevant shots "O.K." or "retake" on the breakdown script until the film was complete.

Processing

Variations in processing sometimes spoil carefully planned matching. It is usually recommended that all spools should be sent to the laboratory at one time to ensure uniformity, but very few people really seem to do this. Compensated processing is a very mixed blessing, and where exposure has been correct I have had better results from normal development.

Nothing effective can be done about over-exposure, but I rescued several slightly under-exposed shots by treating them with Farmer's reducer. For a few unrepeatable shots I had to use stock dated 1947. It had been badly stored, and in spite of an extra stop and compensation, the deterioration is unfortunately obvious on the screen.

Tiling

The introductory titles were filmed on reversal stock. Letters for the main title were cut from plywood with a fretsaw, painted white, and lighted with the spot; the others were lettered with process white on black card. The closing message was Uno-stencilled black-on-white, filmed on positive stock, and the latter developed in M.Q. on a home-made frame. In this case the fades were produced by making lap-dissolves with a sheet of white paper; there is no need to fade the title itself in or out when doing this—only the white paper.

The Bolex finder corrects for parallax

down to 1' 9". For closer work I set it at infinity for composing and then shift the title 1 1/2" to the right before shooting. It is also possible to compose in the visual focuser, but the subsequent angular shift is slightly more difficult to arrange.

Titles are more important than I imagined at the time; I found them rather troublesome, and should have taken more care in their making.

Editing

With the index cards as a guide, individual shots were cut from the various spools and hung in correct sequence on an old clothes-horse arrayed with a numbered "chevaux-de-frise" of gramophone needles. I had allowed three black frames between shots when filming, and this greatly facilitated editing. A number-board was not used and not missed. Splicing was done with the Ensign Universal instrument, which is most efficient provided the adjustable scraper is carefully set. I find it easier to wet the emulsion before scraping, and do this with a small brush, which, of course, I lick.

Cutting was aided by a hand-lens, as I have no viewer. Undoubtedly the best editing adjunct is an early dupe which can be screened repeatedly; but, as in my case, the cost usually prohibits this method. My initial assembly ran to over 600ft., and it was scaled down to 430ft. before a dupe was made for final cutting. The master was projected once only as a complete film.

The Final Stage

I think it is the greatest mistake to exhibit one's film in an uncompleted or rough-cut form. Mine was first shown to the hospital staff after the dupe had been cut to 420ft., and I wanted criticism on matters other than white spots, duplication of shots, and obviously bad photography.

This show, and others culminating in one to the Annual Conference of Technical Nursing Officers, led to plenty of discussion and subsequent pruning to a final length of 403ft. One further duplicate was then made and entered for the Ten Best, with a result which has set a seal upon this most absorbing and instructive effort.

WHY TAKE ALL THAT GEAR WITH YOU ?

When you go out filming in the country, says NEIL MANKTELOW, you needn't always take exposure meter and other accessories.

It is a nice bright morning. Why not get a bus into the country and catch a breath of fresh air? Better pop a map and some sandwiches in a rucksack. And don't forget the cine camera! Even if you have no particular subject in mind, you never know when you may get some useful stock shots — that pheasant which sedately stalks across the road or the dog rounding up sheep. And those piglets will never scramble through a hedge again to order. Yet think how effectively shots of them could be inter-cut with shots of children tumbling out of a sweet-shop.

It may be a hot day later on. A cine camera is heavy enough; how much else will you carry—a tripod, meter, lens hood, filters? If you are hoping for a really lazy time, you will begrudge every extra ounce. Do without the accessories for once! Chance shots seldom give you time to use them, anyhow. If you *have* time to consider, you can usually do practically as well without them. If you cannot, come back with them another time.

All this, of course, is rather doubtful encouragement for the can't-be-bothered. If a good film is to be made, one just *has* to take some trouble, and those accessories really are useful. Nothing said below is an argument against owning them and making good use of them. But we are being quite honest and recognising that there are occasions when one would never take any shots at all if to do so meant carting about a full range of gear.

Why take the meter, for example? It's really a 'must' for the keen cineman but if you *have* to leave it at home you can easily memorise the aperture for normal subjects in bright sun. From that you can make the usual allowances—one stop more for light shade or hazy sun, two stops for a combination of the two. The only time you are likely



No, not a horrible murder! Just a jacket and rucksack being used as a changing bag in which to open the camera.

to come unstuck is in really deep shade. This may need up to four stops more than the memorised setting. If you allow three you will not be more than one stop out—within the latitude of monochrome stock.

Talking of shade, what about the lens hood? It weighs next to nothing but perhaps it belongs in a case you do not intend taking with you. Now you cannot deny that a lens hood is a very real asset if your lens is not "bloomed." On the other hand, you can get comparable results if you arrange for a shadow to fall across the camera lens. If you have a companion, he or she will provide a shadow when required.

As for the tripod, there are plenty of trees, fences and gates to lean against. The best stance is leaning back against a tree, your feet well apart and your head comfortably against the trunk. Above all, try to *relax*. If you tense your muscles, you will wobble all the worse.

It is surprising what a steady support this position provides. I am not



In club filming it is unwise to dispense with any aid. A number board is particularly useful for sorting out shots for editing. Southall Photographic & Cine Club are seen here using one on their current production.

suggesting that it serves as well as a tripod but it is certainly a lot steadier than the usual hand-hold. Even so, it is not quite good enough for telephotos though you might just get away with a 2-inch lens.

This is perhaps a good time to sing the praises of the 1½-inch lens. It gives you the principal advantages of a 2-inch lens: a telephoto without appreciable perspective distortion, yet it can still be hand-held if you adopt the right stance. Of course, the telephoto effect is not very great but it is still sufficient to be useful—particularly if you can vignette the centre of interest with foreground foliage.

Filters—yes. Take a yellow and a green, putting them safely in a little bakelite case of some sort. After all, they considerably improve the quality of the picture, so you cannot very well leave them behind!

All set? Off you go and good luck go with you! Unfortunately it always seems to be on these occasions that trouble develops. Just when you are miles from a dark-room the camera jams. Or perhaps you find that your second charger is of the wrong type and you want to swap the film from one charger to another.

There is, however, quite a simple way out: a changing bag. There is no need to carry a specially made velvet affair

with you. Empty the rucksack and put in it the camera or chargers you want to open. Lay over it your jacket, collar towards you, and wrap it well round the rucksack. Pass your arms down the sleeves, starting at the cuffs and ending with your hands inside the rucksack. Keep the rucksack closed as far as possible and you can open the camera in reasonable safety. Of course, the more coats you can wrap round the whole, the better. In any event, perform the operation in the best shade you can find and crouch over the improvised changing bag.

I have myself used this technique on several occasions without any mishap. The greatest risk is probably that of getting fluff or grit on to the film. As long as you watch this point, you can set out with only one charger and a pocketful of reloads—always provided you know the innards of a charger well enough to work "blindfold."

Incidentally, if the reloads are of a different make from the film originally in the charger, it is not always advisable to send each type to its own manufacturer for processing. Their slight differences in processing technique usually result in different image colours, and the two kinds of stock cannot then be inter-cut satisfactorily. If inter-cutting is required, send all the stock to one processing station, explaining just what it is. Alternatively, use the two materials for separate sequences—the "warm" and "cold" tones can thus be employed with effect. For example, in a cornfield sequence use might be made of stock processed to a slightly brownish tone, while river scenes would call for the bluer processing.

Beware lest these pastoral scenes become too static. When you are shooting "off the cuff" you can still imbue your sequences with a sense of purpose. Half-way across the cornfield the hikers remember the gate, hesitate and one reluctantly returns to close it. By the river they remove their boots to cool their feet in the water. It is these touches, not innumerable landscapes, which will bring the countryside back to your home.

There's Too Much Talk of Technique

Says BEN CARLETON, director of that famous film, "Marionettes"

The professional cinema has passed its half-century and, in this country, the amateur cinema has just about reached its quarter-century. I mean the organised amateur cinema, of course, for there



must have been amateurs ever since the invention of cinematography.

Looking back over the years at professional films I am appalled by a nightmarish vision of an overwhelming torrent of bad films: films with senseless titles, pedestrian plots and, since talkies, puerile dialogue—films dished up with treacle supplied by piano, three-piece band, full orchestra, mighty wurlitzer and, latterly, sound track.

I know there have been, are and will be, exceptions. In this flood of mediocrity stand solid rocks representing the good and the worthwhile films. You can point them out yourself. Professional critics do so by tending to display a slight case of hysteria when a film shows real merit. This state of affairs tends to be rather puzzling when one knows that the professional cinema employs highly talented, creative artists. It must be then that those talents are frittered away. The creative artist is bedevilled, badgered and bewildered by Big Business.

But what of the amateur cinema? What of the untrammelled amateur, free to let spirit and ideas soar, to hitch wagons to stars (celestial); able to give free rein to artistic and creative urges uncontrolled by a box-office pegged by the lowest common factor of audience maturity and Big Business; free from censorship except that of common decency; free to experiment in any way; in fact, free?

How far, with all this freedom, has the amateur cinema travelled in twenty-five years? If we are honest, we must admit—not very far. In fact, there seems to be an analogy here with the professional cinema: occasional solids of merit around which flows a spate of trivial, juvenile and uninspired efforts showing no real grasp of the medium nor appreciation of an art which has fantastic possibilities.

Some time ago the Editor drew attention to the stranglehold of photography, but that was only half the story. The stranglehold of technique generally seems

(Continued on page 448)

The Wulfrun A.C.C. covered Wolverhampton's recent Civic Sunday. This member of the unit found a novel perch and was prepared to sacrifice tripod stability for height.



DESPERATE ADVENTURE

A COMPLETE SCRIPT FOR A FAMILY FILM PLAY

By OSWELL BLAKESTON

This is the first "serious" story in our series of ideas for little family movies. But it isn't as serious as all that! There will, though, be a fine chance to arrange some melodramatic gramophone music.

Our story is based on day-dreams, which always provide a rich store of film material for the amateur. You see, once the director has established the fantasy nature of his material, small errors in continuity, etc., do not matter—they may even add to the fantasy effect. So we need not be afraid that the "seriousness" of this film is going to make it any harder to produce.

The topography of the story can be altered to suit local conditions—actually, I had Wimbledon Common in mind. And the Indians can play *dead pan*, which is a help if skilled actors are rationed!

Finally, I would like to point out that the story is built for what could and should be quite a thrill (Scene 53). With the minimum of care, the director should not miss this high spot, and the

moment ought to bring a gasp from the audience.

The title of our drama is:

DESPERATE ADVENTURE

Scene 1. *Fade in.* A close-up of a puddle.

2. Close-up of leaves on a branch, rustling in the breeze.

3. Same as 1. A leaf falls into the puddle and rides on the choppy surface. (The assistant director can blow up the tiny storm). *Fade out.* (The idea of this little introductory sequence is to suggest the poetic mood of the day-dream, and to hint that we will be dealing with a small affair rather than an incident of cosmic importance!)

4. *Fade in.* Medium shot at the edge of a wood. A woman and child are standing hand in hand. They are taking in the scene around them, and are well content.

5. Same as 2. Leaves, in the wind, tugging at their anchorage.

6. Same as 4. The mother opens her folding chair and sits in the shade of a tree, which is an outpost member of the wood.

7. A closer shot of the mother and child. She says, gesturing towards the wood:

TITLE: "Darling, what a lovely place to play Red Indians!"

8. As 7. The boy sulks and says:

TITLE: "Oh, mummy, all by myself...?"

9. A close shot, angled down on child. He is finishing speaking and obviously pleading for a play-mate.

10. A close shot of the woman, taken from a low angle. She says:

TITLE: "Mother wants to read, darling..."

She takes a newspaper—out of a pocket, or from under her arm—and brings it into picture so that it finally covers her face.

11. Same as 8. The child looking disappointed.

12. A medium shot, taken from a side angle, showing the woman reading and the child standing by her. He sees that his mother is not going to give him any more of her attention until she has finished with her paper. He kicks the turf, petulantly. Then he wanders in the direction of the wood, and the camera *pans* with him. He throws himself down on the grass.

13. A close-up looking down at the boy. He is chewing grass and thinking.

14. Same as 1. (But without the *fade in*).

15. Same as 2.

16. Same as 3. (But without the *fade out*... We have, however, by this repetition, made a break between the real world and the day-dream we are about to enter).

17. A close shot, taken from behind, of the boy stretched on the grass. He is gazing (back of head to camera) at the wood. The camera (which has been angled down on the boy) now *pans* up to take in the wood. Everything blurs.

18. Medium-close shot of a bush at the edge of the wood. (The cameraman can bring it slowly into focus to suggest that the boy is concentrating on the bush). A branch is moving as if someone is taking cover behind the shrub.

19. A close shot on the boy. The camera is angled down again, but this time the boy is facing the camera. His head moves gently from side to side, as if he were studying the moving branch.

20. Same as 18. The bush is agitated again, and now an Indian emerges. Slowly, slowly, he draws himself up to his full warrior height.

21. Same as 19. The boy gazes in amazement.

22. Same as 20. The Indian slowly raises an arm, and makes a signal. The camera slowly *pans* to a nearby bush, where another Indian warrior appears.

23. Same as 21. The boy scrambles to his feet. He raises his right hand in greeting. He is delighted to see the Indians.

24. Medium shot, taken from the boy's viewpoint, of the two Indians at the edge of

the wood. They are watching the boy's greeting, but they are making no answering sign.

25. Medium shot, taken from the Indian's viewpoint, of the boy coming towards them. At first he runs; then he wavers, stops, seems uncertain. (Perhaps—it has only just struck him—the Indians are not friendly?)

26. A close-up of one of the Indians. He raises a tomahawk into the picture, so that it flashes grimly, and holds it close to his face.

27. A close-up of the second Indian performing the same action.

28. A close-up of the boy, torn between eagerness to join the Indians and concern about their attitude towards him.

29. A medium shot of the Indians, as seen by the boy. Simultaneously, they bring down their tomahawks with a chopping motion. Then they turn on their heels and vanish into the woods. The picture goes out of focus.

30. A close shot of the boy. The picture comes into focus. He puts his hands over his eyes and, it seems, he asks himself if he has been dreaming. Then he looks up. (Were the Indians giving him a warning to keep his distance?) Then he clenches his fists in determination. (This is an invitation to adventure—friendly or unfriendly—which no *man* can refuse). But with one last effort at caution, the boy produces a penny. He tosses the coin in the air, catches it and looks for the answer. We see from his expression that the penny has told him to go on!

31. A medium shot of the wood. The boy is running towards it, away from camera.

32. A medium-long shot of a narrow path in the wood. (Perhaps this is just an illuminated panel in the screen). The boy is running down the path, away from camera. He halts, looks back over his shoulder, and then moves on, more cautiously.

33. A long shot down a broad path in the wood. Far off, the boy is stalking towards camera.

34. A medium shot in the broad path, with the boy now moving away from camera. (Local conditions may call for some rearrangement here. The essential thing is that the boy should be approaching a place of ambush). Boy is now going very warily. Suddenly, two Indians step out from behind trees by the path. They carry bows and arrows, and with horrid deliberation they aim the arrows at the boy. The way ahead is blocked, and the boy spins round to face camera.

35. A close-up of the boy, stifling a shriek.

Are You Quite

36. A medium shot looking down the path in the direction in which the boy has come. One of the bows and arrows, aimed at his back, is now silhouetted in the foreground (at the side of picture), then we see the boy (his back to the camera), then the empty path. Then two more Indians materialise and cut off retreat. The two new arrivals also aim arrows.

37. A medium-long shot, taken from a tree, looking down at the scene and showing boy surrounded by four Indians who are training their arrows on the boy as target.

38. A close shot of the boy panic-stricken. The shot goes in and out of focus. Once again, the child puts hands over his eyes, as if to dispel a bad dream. Once again, he pulls himself together, and picks up a stick from the path. (The assistant director must see that a stick is lying conveniently to hand, before the shot is taken). Next, the boy pulls out a handkerchief and ties it to the stick. Desperately, he holds the white flag of truce above his head.

39. Same as 37. The Indians, acting simultaneously (to the director's word of command), take one step forward, nearer the boy, then another.

40. Same as 38. The boy, terrified, pointing to his flag of surrender.

41. Four close-ups of the Indians, held for a flash on the screen, each letting his arrow fly. (Note to assistant director: Please see no one is in line of flight of arrows when these shots are taken!)

42. Same as 40. The boy stands, petrified. His flag of truce has fallen to the ground—it is riddled by four arrows which pin it to the path. (Note to assistant director: The arrows are fixed in the fallen flag *by hand* before the shot is taken).

43. A close-up of the flag with the arrows piercing it.

44. A close-up of the boy, now caught in his own nightmare. He looks to right and to left.

45. A medium shot flash of one pair of Indians vanishing back into the wood.

46. A medium shot flash of the other two Indians disappearing into the undergrowth.

47. A medium shot of the boy (taken from the opposite direction from that of 46), dashing from camera along path, which is now clear.

48. A medium shot at edge of wood. The boy comes running out, towards camera. He turns back to look at the wood.

49. A medium-close shot of the two bushes at the edge of the wood, from which the Indians originally appeared. The bushes are still, and then they begin to tremble as if stirred by unseen hands.

50. Same as 48. The boy spins round to

The legendary "beginner with the Box Brownie" is seldom abashed if he gets fewer than eight printed snaps back from the chemist out of his roll film. Indeed, who has never heard the delighted comment, "Good, they've all come out,"—even sometimes applied to dubious examples of camera shake and foreshortened portraits.

This stage is passed through more quickly by the cine man, but it is often not until he has reached the stage of shooting to a plan, which plan demands that all the stuff taken shall be usable, that he is (correctly) surprised if the whole lot fails to pass muster. (This of course excludes the daring and the experimental shots which of their nature are accident prone).

In our own case, the last item that occasionally arose to prevent us achieving 100% success on some spools of film was subject contrast. We were always at pains to avoid the insipid effects that arise from a screen covered with medium

face camera, and runs out of picture. (His one desire now is to escape from the Indians).

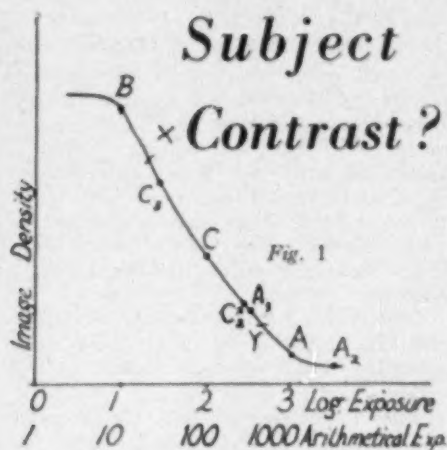
51. A medium-long shot of the boy's mother, sitting in her chair. She is still reading her paper, and her face is completely hidden from view. The boy comes stumbling into picture, running towards his mother.

52. A medium-close shot of the boy reaching his mother and pulling at her skirt, demanding protection, comfort, etc.

53. A close-up of the boy, the camera angled down at him. He is looking up, half shouting, half crying: "Mummy! mummy! . . ."

54. A close-up of the woman with the camera angled up at her. She is still holding the newspaper in front of her face. Then, deliberately, she lowers the paper and—*mother's face has become that of an Indian squaw!* There is no comfort here—only menace. No protection . . . (This surprise is, of course, achieved with heavy make-up; and in this scene mother plays *dead pan*. One important point: don't have the make-up so grotesque as to be funny. If there seems to be any danger of provoking

Sure About Subject Contrast?



grey tones, preferring a full range from near white to full black unless the theme of the film prohibited such boldness.

To give two stock examples, we liked the shot of a castle court taken through an archway, and the shot of the countryman by the tree-lined river towards

RUNNING COMMENTARY

By

SOUND TRACK

sundown. Both these are far, far more effective than their counterparts, commonly met, of a blank, unframed piece of castle wall and of a man, with noon-day sun's short shadow, walking near trees of the same emulsion texture as the meadow grass. The slight risk in taking such shots the better way is therefore well justified.

Fig. 1 shows the typical characteristic curve of a modern panchromatic emulsion. Density of image—that is, emulsion thickness of developed silver—is shown vertically, with exposure horizontally. Point A represents a high-light, the emulsion receiving the longest exposure and being almost transparent. Point B represents the blackest shadow, due to least exposure and therefore (since we speak of reversal film) the thickest residual silver deposit. The other tones of the subject, in between these two extremes, lie along the line, C representing the average density point.

A good contrasty subject will have tones stretching over the whole scale

(Continued on next page)

laughter, much better to have someone else take mother's place, but obviously it is preferable that she should be the squaw).

55. Same as 52. The boy screaming. The woman's hands enter the picture and shake his shoulders. He looks up in terror. Then—he smiles.

56. Same as 54. But now it is the face of the mother smiling down at her too imaginative son. She says:

TITLE: "Darling, what's the matter?"

57. A medium-close shot of the woman who picks up the child and hugs him.

58. A close-up of mother and son, their heads together. He says:

TITLE: "Mummy, I thought you were somebody else . . . a horrid old Indian!"

58. As 57. She laughs and tells him not to be silly, and strokes his hair. He says:

TITLE: "But the woods are full of Indians, mummy . . . honestly they are . . . only they couldn't scare me!"

59. As 58. Knowing the panic from which he has just emerged, mother smiles, faintly. But she tells him he is her "own

brave little man" and sets him down on the ground.

60. Medium shot of mother and son, hand in hand, walking from camera. They are going home—no wood visible in the vista to which they are walking.

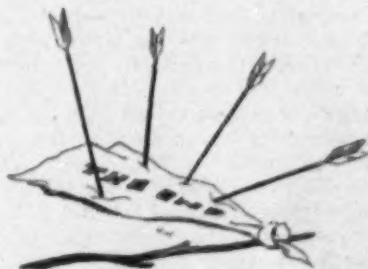
61. Long shot of mother and child, in distance, walking hand in hand.

62. Same as 1. (No fade in).

63. Same as 2.

64. Same as 3—with fade out.

THE END.



from A to B, whereas a subject lacking both highlights and deep shadows will occupy only the range XY. A soot-and-whitewash subject will *only* have tones in the limited ranges near to A and to B, and *nothing* in between. This almost always looks bizarre and must be avoided, though we like it for our plain titles, hoping our white felt letters will give us "A" and our black background, manufactured years ago from an academic gown, will give us absolute "B."

What introduces difficulty into all this is the fact that there is a limit to the density range which the emulsion will reproduce. Glance again at Fig. 1, please, and note that the business part of the curve lies between log exposures of 1 and 3, that is to say, on an arithmetical scale, 10 and 1,000—a range of 1 to 100. The centre of this range is 100, which is the point indicated by an ordinary meter, reading the average subject brightness.

This at once indicates the simplest practical way of checking that a subject is not too contrasty. Supposing C, and C, are the average brightness readings of the brighter and the darker areas of this contrasty subject, then in our experience these readings should not be separated by more than three stops, which places them midway between AC and CB respectively. With highlight readings, the points corresponding to C, and C, would be A, and A, respectively.

Take the archway example. The sunlit walls beyond are at $f/16$. The shadowy masonry of the dark arch, in shadow and a dark subject, is at $f/4$. They are separated by four stops, so the contrast is excessive and shooting at $f/8$ will give over-exposed walls and under-exposed arch—hence a scrapped shot. If the arch read $f/5.6$, then shooting at the average of half-way between $f/8$ and $f/11$ you would just get away with it.

Note that in the first case the action to take would be to shoot at $f/16$ and so arrange the camera set-up that the arch was simply a compositional frame, a mere silhouette without any detail. Note also that in the first case the meter which rightly indicated $f/4$ and $f/16$ for the two parts of the subject will, rightly, indicate $f/8$ when held in a particular

position, including the two in certain proportions, being blissfully unaware that in so doing it can spoil your picture for you!

VARIATIONS IN FOCAL LENGTH

A small point about focusing lenses, which is seldom discussed and obviously little known, is that the focal length varies with the focus setting. Only a small amount, but easily discernible. The meticulously accurate, who fuss about eighths of an inch in setting up titles, should realize that the field of view is not strictly proportional to the lens-to-title-card distance.

The reason for this is simple enough: focusing is done by moving the lens assembly bodily towards the film as the image becomes more distant: the angle of view accordingly widens. One actually *sees* this effect occasionally when the focus is pulled for some reason during the shot.

It occurs in one of the current "Ten Best", *Nemesis*, in which a drunken driver appears to see a focus-change through his windscreen. Here, as the infinity subject goes out of focus, it seems to approach the camera slightly, this slight narrowing of the lens angle being clearly due to the focus being pulled down to say 2 feet.

The field of view should strictly conform to the rated focal length at infinity, and it will thus be a trifle less when the lens is focused on very close subjects. This incidentally is one of the several reasons why lens makers dislike marking very close distances on the focusing ring.

SUB-STANDARD STEREOSCOPY?

It is high time that we saw the inclusion of stereoscopic films in substandard libraries. We now all know better than to listen to the three-yearly claims for stereoscopic effects achieved with special screens and the like, but we also know that stereoscopy is an achieved fact if the viewers will use either glasses with one red and one blue-green lens, or a pair of crossed polar screens.

We are in particular reminded of the former by having recently seen a set of Swiss-made stereographs of some textile machinery. The usual viewer was

supplied, and the results were truly superb—far better than our recollection of those we saw in magazines and on postcards and the like during the craze for them around 1930. We recall having to apply no little imagination to see those with a real feeling of depth, whereas these modern Swiss ones simply leapt out from the page, and one had an irresistible desire to finger foreground objects that seemed to be completely divorced from the plane of the paper upon which they were printed.

A series of short films with this red/blue-green system was produced around 1931, a gelatine-and-cardboard viewing spectacle being given to all members of the audience. We recall that the results were quite good, but left some room for improvement. Well, here seems to be the improvement, so let us have more "Audioscopes", please, S. Goldwyn & Co., and may they soon get from 35mm. to the more tractable film gauges. Or is one of the enterprising societies going to get there first?

HIGH ANGLE

We all know *perfectly well* that some people are best photographed from a slightly higher angle than normal eye level. But how do we do it? Clumsy blocks under the tripod legs? Camera-

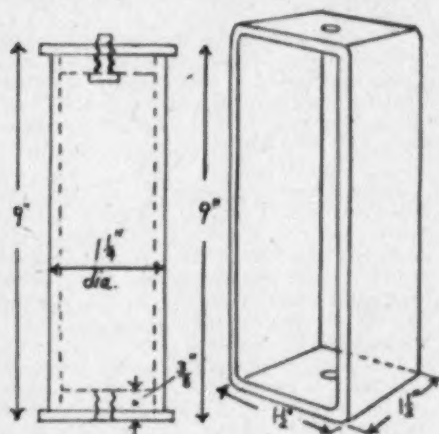


Fig. 2 (left) shows the aluminium tube and end-pieces, the latter topped $\frac{1}{8}$ " Whitworth and one fitted with bolt of length to suit camera. Fig. 3 (right) $1\frac{1}{2}$ " by $\frac{1}{2}$ " thick steel sheet, bent and screwed or welded to shape. Each end centrally topped $\frac{1}{8}$ " Whitworth.

man with hand-held camera towering on steps? Insecure stance on grassy bank by roadside? We admit having done all these things, and only recently, in making a film wherein the two main characters demanded this high-angle treatment, did we get down to the simple job of making ourselves a tripod extension which we now feel we would "never be without."

Most tripods extend to about 5 feet, whereas the essential to achieve this slightly elevated angle is, in our experience, 5ft. 9in. This is, generally speaking, just above the eye-level of the tallest person normally met. We therefore made our extension 9 inches long, using aluminium tube for lightness (Fig. 2). Electric conduit—a scrap end—would do as an alternative. Fig. 3 shows an equally effective construction made from sheet. Experienced joiners will laugh heartily and make theirs from wood, simply letting in a nut and bolt to suit. It must be secure and rigid. In use, special care is necessary not to leave the camera unguarded on the tripod, particularly if it is a heavy one.

Types that are flattered by the use of a high-angle in close-ups and medium close-ups include those with sunken eyes, flared nostrils, turned-up noses, and long, as opposed to circular, faces. In case anyone should find anything insulting in these comments, we apologise in advance. In case a cameraman complains that with the extension he could not look through the viewfinder, let alone the visual focusing, we advise the purchase of a stool, stilts or periscope. We just make it, on tip-toe.

We cannot visually focus without first tilting over the camera to horizontal, after which we can manage because, of course, camera-to-subject distance is not altered by this manoeuvre. Not, frankly, that we often use the visual focus: once one has checked the lens calibrations, a steel tape and a sheet of depth-of-focus tables are quite as good and a lot quicker.

We have also found that most people prefer them to the alternative of holding in front of their faces what should be a focusing chart but is (with us) almost invariably a bit of newspaper with headings.

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," Link House, 24, Store Street, London, W.C.1.

NO FRILLS

Sir,—At last someone has written in support of the unplanned film. Congratulations to Mr. Cornell!

My films are concerned almost entirely with the rest of the family and our friends. The main exceptions are some sports shots taken with an ordinary lens from the side of the field. Like Mr. Cornell's films, mine have no frills. There are no fades, mixes or wipes to separate the individual shots and sequences. They contain no attempts at continuity or montage.

I fail to see why writers place so much emphasis on continuity. What is the use of making sure that each sequence is linked to the preceding one? Why bother to make a collection of close-ups which might be useful in bridging continuity gaps? Are they really necessary? In my opinion the great majority of audiences fail to notice these subtleties. My films jump from one scene to another without any linking shots, even though they sometimes contain different people and are taken in different places.

I also agree with Mr. Cornell's views on sound. I sometimes give explanations during the show such as telling where such-and-such a shot was taken from. If I keep quiet, some other member of the family always gives a running commentary. They have seen the films so often that they know what will happen in practically every scene and can draw attention to what is going on in the background, which detail would probably be missed by someone seeing the films for the first time. In one part my brother in the audience calls out to baby on the screen, knowing that the next shot shows her turning round and smiling.

Some of my shots are wrongly exposed, but I eliminate only the really bad ones as I have only a limited supply of film stock. I seldom throw away more than five feet of film in a 50ft. spool, and when I do it is because I have threaded the film carelessly and it has jammed. I found that my audiences were very pleased with two under-exposed Kodachrome shots in the holiday film I took last year. Personally I like the deep blue colour of the sea in this film, even

though it didn't look that colour when I took it.

I have yet to take a film according to a detailed script. I have often written out scripts but when the time comes to shoot, the script is abandoned or forgotten. For example, a script I wrote for a party in the garden was not used because the difficulty of getting the right people in the right place at the right time was too great. Frequent changes from sunshine to rain didn't help much, either. I am afraid I just can't help shooting scenes on the spur of the moment.
BALLYNAHINCH, S. HAMILTON.
CO. DOWN.

The Gauge Controversy

LOPPING OFF LEADERS

Sir,—I read with interest the letters in praise of 8mm. As another enthusiast who graduated from 9.5mm. to this gauge about fifteen years ago, I should like to endorse all that has been said in its favour, but wish to point out one disadvantage—a disadvantage which is making me think very seriously of reverting to 9.5mm., or possibly 16mm.

The great snag is this business of lopping off three feet of leader strip fore and aft, during processing. My camera is fitted with frame counter, in addition to the usual footage indicator, so I can run off the three foot leader strip with perfect accuracy before uncovering the lens.

Three weeks ago I exposed two reels of Kodachrome in Paris, on a week-end trip. The second run of my first reel began with shots at Longchamps race course; grandstands, crowds, the magnificent flower beds, wide angle shots of the course, etc., yet the film was returned to me starting just as the horses pass the finishing post.

This sort of thing leaves me impotent with fury, as there seems to be nothing one can do about it. This particular film measured forty-one feet when returned from processing.

The second reel was similarly mutilated, though to a lesser degree, and measured forty-five feet. A loss of fourteen feet in two reels, or well over a minute's showing

time. This makes it quite impossible to plan one's films at all, and with Kodachrome dearer, almost, than gold, and considerably harder to obtain, it seems to me to be a disadvantage which almost outweighs the smaller gauge's many merits.

I should be very interested to know if other readers have had similar experiences, as it has been my misfortune not once but many times.

The obvious answer seems to be cassettes, unless the processing station could be persuaded to return the film in its entirety.

During the war it was a red letter day indeed if I succeeded in getting a copy of your excellent magazine, now, I am happy to say, it is once again the mainstay of my hobby.
BIRMINGHAM. E. B. FOWLER.

A MATTER OF SHILLINGS

Sir,—I venture to ask whether Lt. Col. Innes Pocock really expects to be taken seriously when he says that the saving on stock by using 8mm. rather than 9.5 " was only a matter of shillings." A monthly consumption of 120 ft. of 9.5mm. (the Colonel's figure) equals 5 minutes' shooting and 4 chargers, total cost 48s. 8d. (FP) or 46s. (Pan); 5 minutes on 8mm. needs only 60 ft., costing as little as 19s. 1d. using Gevaert stock, or only 22s. 1d. with Kodak.

Thus 8mm. need cost only about 40% of 9.5mm.; the difference of £1 5s.—£1 10s. may be only shillings to Col. Innes Pocock, but it makes a lot of difference to me, and is the reason why I have changed to 8mm. And I know of many others who think the same.

LONDON, S.W.10. R. H. W. BULLOCK.

8mm. IS CHEAPER—

Sir,—Messrs. Colquhoun and Williams who affirm that a 500 watt lamp is necessary to give a 3ft. picture with 8mm. should read your Test Bench report on the Kodascope 8-45 (Feb., 1949) in which you state: "The 300 watt lamp gives us a well illuminated screen image 4ft. wide." As the possessor of one of these machines I can confirm this.

I fail to understand Lt.-Col. Innes Pocock's remarks (July) about there being a saving of only a few shillings as between 8mm. and 9.5mm. 17 min. of 8mm. black and white home movies cost £3 13s. 8d., 9.5mm., £7 9s. 6d., 16mm., £8 15s. A saving of £3 15s. 10d. on 8mm. seems to be more than a few shillings.

NEWPORT, MON. T. P. HAGGETT.

—NO, DEARER

Sir,—I became interested in cine work when I was twelve and begged my mother

to buy me a projector. It was a 14-year-old 35mm. projector she bought me, but it started me off on this lovely hobby. I am glad I turned to 9.5mm., with a Pathe Ace which I acquired the following Christmas, and am shocked to see letters in *A.C.W.* saying that 8mm. is cheaper than 9.5mm. A 8mm. film costs about 32s. for 100ft., but a 9.5mm. film is only 25s. for 200ft. 9.5mm. projectors are cheaper than those in any other gauge, and the films are easier to thread as well.

I might say that the suggestion from a reader in a recent issue about paying 5s. for *A.C.W.* is a bit far fetched for boys who only get 1s. pocket money like me.

QUEEN ELIZABETH'S SCHOOL, CREDITON. ALAN GRIHAULT (aged 13).

Right, sir! For the benefit of subsidised readers we'll agree to do without the extra 4s. 3d. And, seriously, we are very glad that you have started this incomparable hobby of ours in such good time. We wish we had had the same opportunity of beginning to glean experience and of having such fun so early in life. Has any reader started at a still younger age?

£ s. d. AGAIN

Sir,—Having seen my 9.5mm. gauge severely knocked about by its younger brother 8mm. in your May and June issues, may I be permitted to say a word in its defence?

It was after much careful deliberation that in June, 1948, I chose 9.5mm., not the least of the considerations being that I purchased my whole outfit (Dekko camera, f/1.9 Dallmeyer lens, Ace projector, screen and splicer) for under £21. I agree that my camera is over 15 years old, but on a 30 inch screen—adequately lit now I have converted my Ace to type C lighting—the results are quite satisfactory.

What would have been the result if I had purchased an 8mm. outfit at that date? A very careful check through *A.C.W.* shows only one projector—a Kodascope in the classified advertisements at £30—and a Kodak 20 f/1.9 non-interchangeable lens and no variable speeds, at £22. Screen and splicer at £2 10s. makes the price £54 10s. Yes, I know the projector beats the Ace, but a cheaper one could not be obtained!

On the basis of the above prices, I would have to expose sufficient film to run for about 3 hours before the total costs of each size come level. I quite agree that my equipment is very humble, but I have movies, which I could not have afforded in any other gauge.

Mr. L. A. Fountain brazenly declares that "with 9.5mm. there is definitely no saving in running cost over 16mm.", but does nothing to substantiate his figures. May I quote two comparisons. The 16mm. prices are 9/10ths the cost of a 100 ft. spool:

(1) 90 ft. Gevaert 9.5mm.=26s.11d.; 90 ft. Super XX=39s. 4d. (2) 90 ft. Bauchet 9.5mm.=18s.3d.; 90ft. Bauchet 16mm.=35s.

On the score of film quality, if Capt. Wemyss had tried Gevaert film, which now I always use, he would have no complaints about delicacy of tone, which in this film is particularly fine. I concede colour film to 8mm.—until Gevacolour turns up—but counter with a reminder that we have two makes of 32" stock.

Now let us suppose we have sufficient cash to purchase Bell-Howell equipment—which I do agree is a masterpiece of engineering. What could one purchase in the 9.5mm. range for the price of a "Sportster" f/2.5 and a B.H.-G. 606? I find that you have the choice of at least two outfits: (a) Pathe Super Vox projector, and H camera f/1.9 variable speeds, or if you are not interested in sound, (b) Specto Educational and Dekko 104 with 1" f/1.5 and 3" f/3.5 Dallmeyer lenses.

Both these outfits leave a little change from £114. I leave the readers to decide which outfit—8mm. or 9.5mm.—would provide the technically better picture. Both the above will certainly fill a 6-foot screen adequately.

One last point. May I quote Messrs. Watsofilms Ltd., advertisement in *A.C.W.* Nov., 1949. Referring to their film library, it states: "621 titles 9.5mm. silent, 294 titles 9.5mm. sound", but as for 8mm., silent only, it offers a mere "50 titles".

Need I say more?

PURLEY.

H. J. MARTEN-SMITH.

8mm. PICTURE SIZE

Sir,—If those readers who have made seemingly fantastic claims for 8mm. in recent issues had followed the movie magazines from America, the home of 8mm., they would have seen that leading manufacturers recommend a screen size not in excess of 4ft.

Having had considerable experience of all gauges and having viewed thousands of feet of 8mm. film under various conditions, I have arrived at the opinion that even a picture of this size is too large for medium and long shots on present day colour film.

Amateurs who attempt screenings beyond the recognised limits of the medium must remain satisfied with a lower standard of picture quality and definition.

No apologies need be made for 8mm. provided it is used within its limitations, but very definite improvements are desirable in 8mm. colour film, particularly as regards definition.

With every good wish for the continued

success of *A.C.W.*, the outstanding production in the field of amateur cine magazines.

VICTORIA,
AUSTRALIA.

ROBERT E. LORD,
President, Ormond Movie
Club.

The Ten Best

EVENT OF THE YEAR

Sir,—For me, the premiere of the Ten Best Films of the Year has now become the event of the year, its priority giving way to nothing—not even Compton's knee.

The show on the whole was well up to standard, the cinema pleasant and not too big, the presentation excellent (apart from the tinny opening fanfare), projection faultless (the outcome of a good deal of rehearsal, I bet).

As for the films, I came away with the impression that they were not up to last year's standard, much criticised as the 1948 films were. All with one exception were void of finesse. They were typical products of this aspirin age where craftsmanship is fast disappearing. "Get it in the can" seems to have been the motto.

Eggs for Breakfast. Maybe it's asking for trouble to criticise an extract, for one is left to presume that the film as a whole is built on the same lines. Here was good colour and rock-steady pictures, with clean editing and a director possessed of a keen sense of observation, but the total result lacked conviction. Children cannot climb precipitous cliffs, often shot at such angles as to give an impression of the Grand Canyon.

The Beginning. Too short, too jumpy. I bet it transported a certain worthy *A.C.W.* writer back to the very early days, for there was a wrapt expression on his face.

Nature's Way. Every year the programmes contain one of these masterly and fascinating nature studies. This one was well up to standard and here lies a moral. In *Nature* there is smooth progression from a sure start to a perfect finish. Film producers please copy.

Nemesis. A neat little effort. The end could well have been a little less obvious, and the small footage devoted to it played less hurriedly. The much publicised accident sequence did not come up to expectations. However, there was a story, deftly handled.

Meet Me in the Local. Somebody seated near me said at the end: "A rather better than usual Fourfold film"—a remark worthy of Solomon himself. The film was very competent, it had the hall mark of good work in all departments, but . . .

As a film, for school showing, it was excell-

The attractive proscenium of the hall in which the Birmingham Cine Arts Society presented the 1949 Ten Best for two nights. "Everyone agreed," writes the Hon. Secretary, "that the films were of a higher standard than the previous year's."



ent, but surely adults are not expected to sit down and watch baby talk on the screen. There is a great gap, surely, between the unit which writes its own stories, and those which film a ready-made one. A documentary makes little or no demands on its actors. The subject is there in solid form. With interior lighting, there are no problems like those which beset the man out of doors.

The River is Spanned. Another touch of documentary: old prints, some models, the past and the present, all fused together by a commentary that sounded like an echo from across the Atlantic. Good in its way, I suppose, but the Forth Bridge didn't require much finding.

Only for Telling. I wish I could, but I dare not.

Past Haste. This was much more like it. There was a story and a director with a very keen knowledge of a child's mind. It was so very good that it was on a par with the child study in the French "*Jour de Fete*". The camera work was a joy to behold, the whole thing ran with a precise smoothness, and the well chosen music was sheer loveliness. Incidentally, this was the first musical score that really became part of the film.

Paper Boat. I have sheer admiration for those who made this, the best film of the bunch, to which I unhesitatingly award first place. Less competent directors would have given the story its head, but here was always the hand of restraint. And how beautifully it was done! The camerawork was very good, and at times superb. Those in front of the camera were worthy of the story, all of them, right down to the toddler. But the star of the film was the river, and by that I mean no offence to the cast.

In conclusion, I would like to express my appreciation of your work in conducting these competitions and this year for the great part you played in the London presentations. Thanks were tendered on the Saturday night via the loudspeakers, but I wish it had been a live rather than a mechanical acknowledgement. Long may A.C.W. be with us!

LONDON, W.9.

GEORGE W. EYER.

NOT THE BEST?

Sir,—When I saw the Ten Best of 1948 at their very last showing at King's Lynn, Norfolk, I thought: "Gosh! They are good!" My reactions after the showing of the 1949 Ten Best at Norwich were: "Not bad, I enjoyed them but I do hope the ordinary lay members of the audience were not too bored."

"Eggs For Breakfast" (1949), as a holiday film by a lone worker, was better than its 1948 counterpart, "Yachting Holiday," but where could one find two films in the 1949 programme to come anywhere near the fine story, continuity and photography of "A Tribute to Richard Jefferies" or "The Blaenau Festiniog Line?" Perhaps "Nature's Way" (1949) another lone effort, was an advance on "The Gardener's Friend," but where was the equal of "Marionettes" and "Account Settled" in the story film field?

As a pointer to the interest value of the two programmes, in writing this letter I have to refer to my programme for the names of all the 1949 films, though I saw them only a few days ago, but I needed no reference back to those of 1948 seen over a month ago. There was only one film that stood out from the former—"Paper Boat,"

which I really did enjoy and remember.

No, the latest are not always the best, though the film moguls do their best to persuade us that they are. Nevertheless, to the hesitant reader I would say: "Do go and see these films. They are worth a visit, and I *did* enjoy them.

NORWICH. GEOFFREY F. CAMPLING.

PICK WHERE YOU LIKE

Sir,—Our screening of the Ten Best in Norwich was a great success. Among the large audience were the Lord Mayor and her husband who were very impressed by the quality of the films, on the rival merits of which there was much controversy. "Paper Boat" was a strong favourite with the non-technical-minded. Others found the admirable photography of "Nemesis" more to their taste. "Nature's Way" will be remembered for a long time for its absorbing interest and technical skill. The Secretary's own opinion is that "Post Haste" had everything to make it a winner.

NORWICH A.C.S. J. CHETTERBURGH (Mrs.).

UNSURE EDITING

Sir,—I had the pleasure of attending my first "Ten Best" show—at the Fourfold Premiere in London. My friends and I enjoyed it immensely. The only disappointment was that nobody made a speech! We didn't quite see eye-to-eye among ourselves about the winner but we did agree that picking a winner was really difficult.

The Beginning had an unusual fault in that it was not long enough. We prophesy that this film will start a Nonsense cycle. And why not?—the screen is ideal for the free use of the imagination.

We were sorry to see diagonal joins so much in evidence. They always catch the eye unfavourably. Photography was excellent. Acting was good. Ideas covered a wide range and the producers had taken a great deal of trouble over their work.

Most of the films were unsure in the editing, which suggests that editing is the most difficult part of the whole business. Yet amateurs are so inclined to regard it as of little consequence. I know an amateur who apologises at every show for each of his dud shots; but cut them out?—only over his dead body! Strange, isn't it?

Anyway, here's thanks to everyone for a fine Ten Best programme.

BEACONSFIELD. JULIEN CAUNTER.

DISTINCT IMPROVEMENT

Sir,—More than twenty members of our group went to the Friday "Ten Best" show and the general opinion was that it

was a distinct improvement over last year's show.

Paper Boat seemed to be the favourite with *Meet Me in the Local* and *Nature's Way* close runners up. Most of us liked *Post Haste* very much but felt that it fell down on the photography.

We were nearly removed from the hall altogether by the opening blast from the loudspeakers and were shaken more than a little to find that half of the National Anthem had been played before we had realised what was happening! Although the colour showed up well it was felt that the arc was too bright for the black and white films. The reproduction of the music did not seem quite so good as it was in Film House last year.

On the whole we feel that the standard of the films deserves an even better hall than the Portland. We may appear fussy if we ask for sloping floors and really comfortable seats, but it is our considered opinion that the "Ten Best" deserve nothing but the very best when it comes to presentation.

ST. ANDREWS

BRIAN R. EVERETT.

A.F.G., SURREY.

1948 FILMS—A LAST WORD

Sir,—The show was acclaimed by all as a perfect one, interesting as well as entertaining. May I on behalf of the society and myself thank you for all you did to ensure its success. It's a treat to run such a show. "CITY FILMS", J. E. CLARK. SHEFFIELD.

PRE-OCCUPATION WITH TECHNIQUE

Sir,—I had not seen *A.C.W.* since 1939, when I recently found a chance copy on a bookstall. It seems to be as good as ever, but the pictures seem very much like the last lot I saw about eleven years ago.

The trouble seems to be that the serious amateur is interested only in technique, not content: in the act of doing, rather than with the thing done. If only more people approached film-making in the spirit which motivated *A Tribute to Richard Jefferies*.

That group must surely have been concerned solely with trying to communicate some of their love for the writer, and the countryside he wrote about. How beautifully they succeeded! The same feeling was evident in *The Big Fish*; surely they must have said: "This needs saying, and the cinema is the best way to say it," instead of deciding to make a picture, and then searching for a subject.

After all, *Warning Shadows* and *Waxworks* were made quite a long time ago, and their lessons must have been thoroughly digested

by now. There must be some better way to employ all the time and money than doing yet another re-hash on a Grand Guignol theme.

The proverbial "black cat in a coal cellar" approach seems to dominate sub-standard; the mere business of getting an image of the animal on the film seems to be enough. Surely we might now consider another aspect: why did the animal go there, in the first place, what is it thinking about, how will it get out?

BIRKENHEAD.

D. W. O'KELLY.

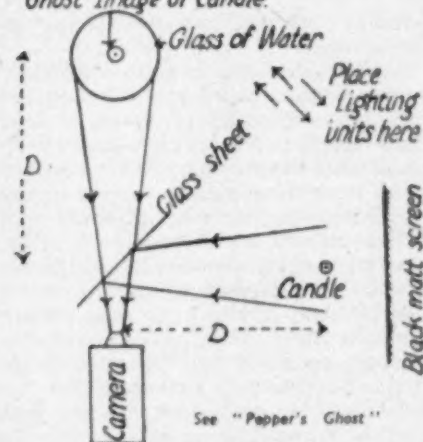
THE HUMAN TOUCH

Sir,—I would like others to know of the assistance I received from the makers of the Bolex camera when I suffered a misfortune with my Bolex while touring on the Continent. I was astounded by their helpfulness and kindness. Never before had I been so well treated by a business concern, and it is comforting to know that there is this spirit in the background to add to the pride of ownership of these fine cameras. I was unknown to the Paillard people as I had just changed cameras after twenty years of using other makes.

BURLEY-IN-WHARFEDALE,
YORKS.

G. KILBURN.

'Ghost' Image of Candle.



PEPPER'S GHOST

Sir,—May I draw attention to two ideas which I have never seen in print in any cine book. First, how to take "ghost" shots without double exposure. All one needs to do is to place a very clean sheet of glass in front of the camera lens at 45° to the optical axis. The "ghost" acts so that his image in the glass is coincident with the background seen through the glass.

The diagram showing how to "burn a candle in a glass of water." ("Pepper's Ghost" of the physics books) explains the set-up.

Secondly, the correspondent who asked for suggestions for filming moorland rain scenes might be interested to know that quite by chance I found that if a shot be under-exposed, and then badly reduced with Farmer's Reducer, the effect closely resembles a dark, drenching moorland rain. After a little practice quite good results can be got.

Thank you for the enlarged A.C.W.
NORTHWOOD, MIDDX. P. J. GOODFORD.

Yes, the Pepper's Ghost idea is fun, but has limited application outside the ghostly submerged candle scheme. Mr. Goodford has hit on a useful method of simulating rain, but, as we know to our cost, the effect is unfortunately not capable of control.

NOT "ROLLS ROYCE" EQUIPMENT

Sir,—Mr. K. A. S. Pople refers to my camera as a 70 D.A. (July) and infers that it is only with such "Rolls Royce" equipment that one can hope to make a "Ten Best." It may be of interest (and encouragement?) to know that my camera is a rather battered Filmo 70 (about £200 cheaper than the 70 D.A.). I added back-wind facilities to it and a frame counter with the aid of a cyclometer and old gear wheels. A simple lever (fits all lenses) enables the iris (or focus) to be "pulled" when the camera is running for fades, mixes, etc.

My "battery" of lenses include the following, all purchased secondhand at the prices indicated:

20mm. fixed focus f/3.5 Dallmeyer	£2 10s.
1" focusing f/3.5 Cooke	£3 10s.
3" focusing f/4 Dallmeyer	£7 10s.

WOLVERHAMPTON.

PETER BOWEN.

ON GIVING "THE WORKS"

Sir,—In a recent issue a reader pointed out, in reference to an article on simple camera tricks, that reverse action is possible on 8mm., and you agreed. The point had been omitted from the article because it was considered difficult for the beginner.

There must be many readers who are no longer novices, and those who are will not advance unless they try more difficult operations. So may I ask you *not* to protect us from ourselves but to give us "the works" every time and leave us to decide if they are too difficult for us to attempt?

OLDHAM.

JOSEPH FOGDEN.

If readers want it that way, certainly! But isn't the beginner likely to be confused—and the article in question was written expressly for him—if he has to read about the more difficult operations before he has mastered the simple ones? And there is a converse to this. Wouldn't the more experienced worker be irritated (and justifiably) if articles designed for him went into a lot of detail for the benefit of the novice?

AT YOUR CINEMA

LESLIE WOOD ANALYSES LIGHTING SET-UPS

IN THE MONTH'S RELEASES

At Pinewood studios the other day I watched a shot being made of a sick man in bed telephoning his doctor. The space was confined. The camera was only a foot or two from his face. A small spotlight was bolted to the wall behind his head to highlight his hair.

On the front of the camera another small spot was fixed, the lens well hooded. Wherever the camera turned, the man's face was lit from the spot in front. This was in addition to the ordinary set lighting.

Amateurs, too, can do a lot with a baby spot or two, and the lights do not need to be of high intensity. A spot, even a soft one, helps to round out a scene pictorially.

In *The Furies*, which stars Barbara Stanwyck, Wendell Corey and Walter Huston, there are several examples of effects with spots which will repay study. Some are fussy and complicated, it is true, but others are unobtrusively good.

The action in this eventful story of a cattle baron (Huston) who wages a friendly domestic civil war with his headstrong daughter (Stanwyck) is set in the wilds of a vast New Mexico ranch in the days when gals wore bustles.

The apparent lighting source is



A shot from "Gun Crazy," starring Peggy Cummins and John Dall (director: Joseph H. Lewis), a very quick moving story about two young bandits.

PUT ON THE SPOT

Violence is the keynote of this month's films—and of the stills on these pages of exciting scenes from them. Note in the large photograph (from "Ellen") how the use of shadows helps to create a feeling of suspense and foreboding entirely lacking in the other shots. Even so, the general lighting of "Ellen" was deliberately kept light to give realism to the weirdness of the plot. To have had it in the low key throughout would have been to accentuate (and therefore expose) the extravagancies of the story.

therefore candles plus oil lamps in the interiors.

Barbara Stanwyck is given a necklace by her father. She places it round her neck, facing camera, a candle on her left. Here the lighting is soft enough to keep her features warm while just catching the gleam from the jewellery without giving too much camera flash. A small spot with a close mesh diffuser at five feet from the subject, more or less at the eye level of the star, but well to the candle side of her, gives a glowing, warm candlelit effect without being obtrusive.

There are many striking effects in the studio 'exteriors.' Barbara defies her father and quits a party to sit with gambler Wendell Corey in his 'rig.' As they flirt, moonlight dappled by leaves, falls upon them. A simple card cut-out wavering half-an-inch either way in front of an overhead spotlight gives this effect, but here another well-diffused spot at high level is also used to give the players' faces a tinge of romantic magic by providing artificial moonlight.

There is a fine exterior, too, in which the characters ride to keep a tryst.



Above them a rift in white-edged clouds reveals the Milky Way. I suspect this Milky Way; it is so exactly right in its position to enhance the composition! However, perhaps some ambitious cine club might like to try its hand one day at painting skies on a sheet of glass and projecting them, via a spot light, on to a plain black cloth—a simpler method than double printing and one still much in vogue in professional studios.

In fact, lighting the sets in modern studios tends to get simpler rather than more elaborate. In *The Furies* there is a fine camp fire effect. It is a very long shot. The bottom half of the screen is dense with black shadows, pin pointed on the left by the far off fire, the under belly of its smoke lit by a small flood by the fire on the ground. The sky is only slightly less dense than the landscape. Standing starkly against it is the black silhouette of one tall cactus.

That is simple enough—one remote camp fire, one dense mass, one slightly less dense mass emphasised by one clear-cut jet silhouette, the blackness of the silhouette at top right counter-

balancing the one far off highlight of the camp fire at bottom left.

For a picture in a higher key photographically, see *Ellen*, which stars Robert Young and Betsy Drake. It tells the unusual story of a young man being driven out of his mind by the accidents which continually befall him. His horse goes lame, his dog dies, a favourite picture unaccountably fades away. He is at last driven to make his girl believe that he is mad so that she will renounce him and so escape being destroyed by the malignant fate which overtakes everything he loves. (There is, as you may suspect, a practical explanation for the ill luck which dogs him).

The obvious way of lighting this picture would have been to make it dark and brooding. Instead, director James V. Kern wisely has kept it bright. Robert Young's cliff-top house is a Shangri-la type of establishment, as light and airy as a Japanese tea house.

In watching the ominous story played out against a bright background, we subconsciously feel that the events might happen to anyone. One crumbling vault, even one spider's web, and we should have written this film off as mystery mumbo-jumbo. As it is, lighting alone largely compels belief in an otherwise far-fetched plot.

The lighting used is a soft flood or two mounted near the back walls of the sets and aimed downwards, close to the background. The characters are given a



Dramatic (and conventional) scene from "Ellen" (Robert Young, Betsy Drake, director: James V. Kern), new film notable for some polished lighting effects.

softer front light, with well diffused spot lights to keep their features from merging into the background. There are no harsh key lights, so the players are just a little darker than their background, a slight three-dimensional effect thereby being produced; and this, of course, adds to the realism.

As they move towards the off-stage spot lights, the latter are seemingly



Some of the scenes in "Gun Crazy" were shot by an automatic camera on the back seat of a car. For this shot the front of the car was removed in order to concentrate interest on the driver.

turned away or dimmed to obviate over-lighting. When anyone goes out of a door he seems to be 'helped off the screen' by this slight dimming. The withdrawing of intensity helps to 'melt' him off the set. That is a refinement of lighting, the sort of thing which, though the audience does not consciously notice it, gives polish to the lighting cameraman's work on a picture.

In professional studios, barn doors on spots are coming into vogue. Attached to either side of the spot, they keep unwanted side light from straying. Opening and closing the flaps in front of the spot enables the cameraman to narrow or to spread the spot at will without having to bother about putting up 'niggers.'

The most actionful film this month is *Gun Crazy*, starring Peggy Cummins and John Dall, story of boy sharpshooter who meets girl sharpshooter and, at her suggestion, finally embarks with her on a career of stick-ups.

It starts with the boy at school. He

gets into trouble by producing a gun in class and refusing to part with it. He listens to the judge in a juvenile court, and, as the judge's words go on and on, they become more and more resonant like words cried in a cave, and the camera comes close and closer to the boy's listening ear. The lights round the ear fade and the screen becomes dark except for that one bright island of ear now half filling the entire screen area.

The dimming of the 'fill' lights, and the concentration of the spotlight on the ear is so smoothly done that it is on us before we begin to notice what is happening. Director Joseph H. Lewis gets out of this sequence at the end by cutting direct to a similar big image of a wall telephone mouthpiece and pulling back very quickly from it to reveal that it is in a kitchen and that a girl is crossing the room to answer it.

It is hard to believe in Peggy Cummins as a girl bandit; she suggests school theatricals, but there is no denying the well-nigh unbearable tension of the stick-ups, the driving of a car into real towns (recorded by an automatic camera on the back seat) and the seeking out of convenient parking places from which to hold up banks.

There is one especially thrilling raid, on Armour's meat packing plant, with the get-away car roaring past loading bays while a guard blazes at the thieves. Peggy Cummins, ex-crack shot of the fairground sideshows, turns in her seat, looks the automatic camera in the eye, and then pulls a gun on the guard, needlessly killing him after they have passed him.

The single spot light is used here. The car interior is dark, but one small light illumines her face. Presumably it was run from the car battery. That single spot is used again, this time from the front, in a shot in which Peggy Cummins and John Dall decide to seek out a justice of the peace and get married.

It is night. They are in a car with the hood down. The spot picks out Peggy Cummins's baby face above the high neck of her black gown. Thus her face becomes just a cameo against a dark sea. This is to convey the lure of an enchantress, the aloof, goddess-like qualities

Spain has long been prominent in the U.N.I.C.A. festivals which come into being through the initiative of a Spanish amateur film club (the 1949 U.N.I.C.A. congress opens at Luxembourg on August 20th) and its films have scored notable successes. A leading Spanish amateur outlines below the history and triumphs of a movement remarkable for the quality of its films.



By J.
GALCERAN

The patient leaves the mental hospital and finds himself in an insane world. (From "Taras Eternas," discussed in this article.)

REPORT FROM SPAIN



The Author.

How far back can you go in amateur movies? In Spain we first got going in 1931, when some keen lovers of the cinema founded the Seccion de Cinema Amateur (Amateur Film Branch) of the Centro Excursionista de Cataluna (Catalan Rambling Club) as one of its autonomous sections. This, the first amateur film club founded in Spain, still directs the Spanish amateur film movement. Those who started it, though veterans now, are still in the front rank.

Our Amateur Film Section in 1932 organised its first national competition, which was open to all amateurs throughout the country. Since then, except during the years 1937-1942, a competition has been held yearly. For the latest, the thirteenth, we had about forty entries—16mm., 9.5mm. and 8mm.

There are 25 amateur film clubs in the country, which, though not grouped in a central organisation, tacitly accept the Amateur Film Section of the Centro Excursionista de Cataluna as the leading organisation. This Section represents Spain at UNICA.

Despite the difficulties of obtaining raw stock (Spain has to import it), 30 to 50 films are usually entered for the national competitions each year. The judging is private, but afterwards there are public shows, with room for 200 people, at the Centro Excursionista de Cataluna. Later, a selection of the best films is shown in one of the bigger cinemas in Barcelona. Attendance is usually very good, and the shows have come to be considered as among the many artistic achievements of the country. We project on a 16ft. screen—a special non-porous one, not the cinema's own.

This selection of films is also shown publicly in other Spanish cities, Madrid, Valencia, Zaragoza, ect., and in all those towns where there is an amateur film club. The cinemas hold from 1,000 to 1,500 people. Besides organising these competitions, our Amateur Film Section holds monthly amateur film shows, weekly meetings and lectures and displays of the latest technical equipment.

As in other countries, there are many folk in Spain who own cameras, but there are not as many amateur film makers as one could wish. They are not real film makers who limit themselves to taking animated snapshots. Not for them the thrill of creation or the torture of having to cut a photographically good shot because its inclusion would destroy rhythm or mood.

Our best-known amateurs each make one or two films a year. Fortunately

quality surpasses quantity, and as early as 1933 Spanish amateur films were commended at international competitions. "Montserrat" by Delmiro de Caralt, founder of our Amateur Film Section and still one of its leading members, won the second prize in the international competition held at Hollywood by the American Society of Cinematographers. And in the A.S.C.'s 1935 competition his "Memmortigo" also won a prize. At the Biennale de Arte held at Venice in 1934 Spain won first prize for non-Italian films with "Festa Major," by Eusebio Ferre. "Abelles," by Juan Prats, and "Jornada al Port," by Roig and Sarsanedas, were Highly Commended. In the fourth international competition organised by the Section in 1935, Spain came third to France and Germany, with a first and three second prizes.

It was in this year, through the initiative of the Section, and with the participation of fourteen countries, that the first international congress of the amateur cinematography was held. At that congress were laid the foundations of international competitions, and it is worth observing that the essential points of the decisions taken then are still upheld—a striking indication of the sound judgment, spirit of friendship and willingness to collaborate that prevailed among the delegates. The success of that first congress was largely due to two people: Pierre Boyer of France, and Delmiro de Caralt of Spain.



Frame enlargement from "Taras Eternas," by E. Fite.



In the same year, "Memmortigo," "L'Home Important" by Domingo Gimenez, and "Sisif," by F. Gilbert were awarded prizes in the Hungarian international competition organised by Amator Mozgofeny Kepezok Egyesulete of Budapest. Twelve countries competed.

From 1936 to 1943 all amateur film activities had perforce to cease, and it was not until 1943, when we were once more able to import raw film, that we were able to get going again. We were pleasantly surprised to find that the Spanish amateur film movement had recovered after its long inactivity, and that some new names had appeared—amateurs whose work was distinctly encouraging. When UNICA resumed operations after the war with a congress at Stockholm in 1947, we entered three films and gained second place, "Porta Closa" (fiction) by E. Fite, winning a first prize.

At the twelfth UNICA Congress held in Italy last year we again came second, outstanding among the Spanish films presented being Fite's "Taras Eternas" and "Plegaria a la Virgen de los Colls," by Llobet-Gracia.

"Taras Eternas" is a film of the "genre" type, loosely to be interpreted, perhaps, as "abstract." A patient is discharged from a mental hospital. Restored to health, he walks out into the world to start life anew.

The night he spends in a tumbledown hut, and on the following day, he amuses himself building on a table a miniature village. He had picked from a nearby tree, some apples which, though



Three expressive frames from "Plegaria a la Virgen de los Colls." Peasants wend their way to church and pray for rain. Their prayers are answered and the earth revives.

They look luscious, are full of worms. He leaves them on the table, and the worms, symbol of the Seven Deadly Sins, emerge and creep about the village.'

Each of these "taras eternas"—everlasting taints—is interpreted in a sequence of its own. For example, there is Envy. A young woman sitting by a pool sees the image of a young couple reflected in the water. She looks at her own reflection and sees herself as ugly, embittered and alone. When the young couple are about to kiss, Envy makes her ruffle the water to blot out the image of love. The close-up with which the sequence ends is quite remarkable.

Yes, the Seven Deadly Sins rule the world. Confused and despairing the man flees from the hut—and returns to the hospital. It is only when the mind is sick that the Seven Deadly Sins cannot enter.

"Taras Eternas" runs to 800ft. of 16mm. and contains about 300 shots. Much of it is interior work, photography and choice of angles being impeccable, while the amateur actors give a most effective performance. Enrique Fite is one of our new personalities. He is certainly the most outstanding among Spanish amateur film makers.

"Plegaria a la Virgen de los Colls" is, I think, an example of what a documentary film *should* be. It embodies an idea which takes root from the very first image in the spectator's imagination.

The countryside is ravaged by drought.

The villagers hopelessly search the gleaming bowl of the sky for signs of rain. The earth aches for water—desolate parched landscapes—fountains which no longer play. A procession forms, winds slowly through the village, enters the church. The villagers clasp their hands in prayer to the Virgin. Their prayer is heard.

Clouds—at first little larger than a man's hand—appear on the horizon. They gather overhead. At last rain falls. Some drops spatter through the window and on to the Virgin's face. It is as if she weeps in quiet joy. Suddenly Nature burgeons into life, and we change from monochrome to colour as flowers unfold, fountains play, streams run again, cattle revive.

The treatment is essentially documentary, a dramatic narrative giving life to a survey of the effects of drought and its sudden ending. Close shots predominate. Cutting is slow and the pace deliberate in the early scenes, then the tempo quickens until with the coming of the rain clouds the speed is accelerated to eight frames a second; and the scenes of the earth drinking in the rain have a lilting, lyrical quality.

The film, about 350ft. of 16mm., was shot on holiday in the Catalan Pyrenees. It won high praise in the Italian festival and may I add that we Spaniards were deeply impressed by the British film, "Marionettes." We look forward to seeing your films at Luxembourg this year and next year in Scotland. See you there!

BUILDING AN AMPLIFIER

Article 4 in the series designed for those who wish to build their own magnetic recorder. The previous articles appeared in the June, July and August issues.

By DESMOND ROE

The basic circuits for recording and playback, which have already been given, can be combined into one complete amplifier circuit with switched recording playback changeover, volume indicator and other minor but useful facilities. The complete circuit is given below. At first sight it may seem a little complicated, but this is mainly due to the fact that the circuit has been compressed somewhat for publication, and also because with low impedance heads (which are the easiest to make) special care must be taken over the earthing connections if hum is to be avoided completely.

Actually the circuit is very straightforward. The valves V2, V3 and V4 form the main part of the amplifier, with negative feedback between V4 and V3 to keep distortion low. The valve V1 is the pre-amplifier which is used for the microphone during recording and for the magnetic head during playback.

The switching for the tone control for this stage has been slightly altered from that given in the earlier article, so that the bass and treble boosts now only work on playback. Extra gain for the microphone is also available during recording, if required, by omitting the dotted wire going to the contact R of switch S1.

Treble boost during recording is now achieved by means of the condenser C14 across the head series resistance R21. Previously this method of top boost could not be used as C14 would short circuit the supersonic bias applied to the head during recording, but the inclusion of the bias rejector circuit L2 and C15 now allows this.

The two volume controls P3 and P4 control the pick-up input and pre-amplifier respectively. There should be

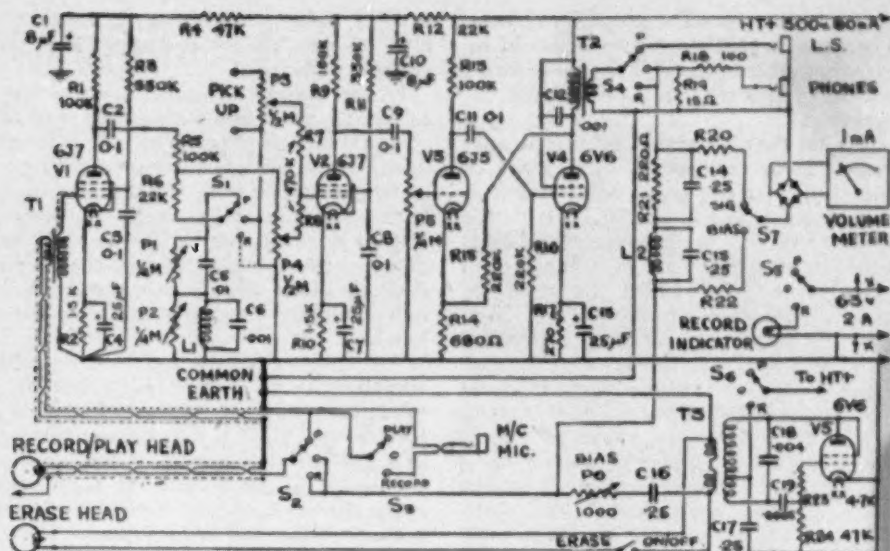
sufficient gain available for a high-fidelity, light-weight type pick-up. P5 is the main gain control. P6 is the recording bias control.

If desired, a second pre-amplifier stage may be added for a second microphone or for re-recording from another magnetic head. The output volume control on this should be connected through a 470,000 ohm series resistance to the grid of V2 similarly to the other volume controls. It is important to note that all these series resistances should be mounted very close to the valve V2 and screened.

The output of the main part of the amplifier is fed into switch S4. This connects the output to the loudspeaker for playback, and to the load R19, the head coupling circuit and to the monitor phones for recording.

For good quality it is essential to use a large, heavy-duty type, output transformer. For feeding a loudspeaker of 15 ohms impedance as is generally used for cine work, the ratio should be about 18 to 1. For smaller loudspeakers, which are usually about 3 ohms impedance, the ratio should be about 40 to 1. As in this case the output voltage is smaller, it is necessary to reduce the head series resistance, R21, to 100 ohms; the load, R19, to 3 ohms, and R18 to about 22 ohms.

The volume indicating meter is connected only during recording, and by means of switch S7 may be used to measure either the audio output of the amplifier via R20, or the actual supersonic bias voltage developed across the recording head via R22. The meter was a one milliamp type, 2 ins. diameter and was purchased cheaply, together with a one milliamp rectifier, from a surplus store.



A complete sound-on-tape amplifier circuit. Although at first sight it may appear to be complicated, reference to the article will show just how straightforward it is.

The meter is arranged to read about 3 volts full scale for volume indication, and 12 volts full scale for bias readings. For this R20 and R22 should be approximately 5,000 and 12,000 ohms respectively. For a 3 ohm load (R21 being 100 ohms) R20 should be about 2,200 ohms. Owing to the variation among carbon resistances, it is difficult to ensure that the meter is accurately 3 and 12 volts full scale unless it is calibrated against another meter, but this is not vital.

The tuned circuit L2 and C15 forms a rejector circuit at the bias frequency, so causing all the bias current to flow through the recording head. The coil L2 is made by winding 100 turns of 26 or 28 gauge enamel wire on a former the same as that used for the oscillator coil. This is broadly tuned to about 25,000 cps. by the 0.25 mfd. condenser C15.

Should the circuit not be functioning properly, the meter will give a steady reading in the Volume Indication position of S7. Various condenser values should be tried for C15 until this reading is reduced to zero or nearly so. Final adjustment is probably best made by a small adjustment in oscillator frequency by means of a small trimmer of about

0.0001 mfd. across C18. Should the higher bias frequency of 40,000 be used, the value for C15 will be about 0.1 mfd.

The record/playback switch is a standard 6-pole, 3-way type on two wafers. S1, 2 and 3 are on one wafer, and S4, 5 and 6 on the other. Three positions are used, the central position allowing the HT supply to the oscillator to be switched off *before* the recording head is disconnected from the oscillator. The oscillations thus die away slowly, resulting in proper demagnetisation of the head, and the lowest possible background noise during playback.

It has already been mentioned that low impedance circuits are prone to magnetic hum pick-up. It occurs in the following manner. Any complete loop of wiring near a mains transformer or motor will have a hum voltage induced in it by magnetic induction. This is normal and to be expected. If, however, the loop is of low resistance the induced voltage, although small in itself, may cause quite heavy hum currents to circulate in the loop.

Now suppose part of this loop happens to form part of the input circuit of the amplifier, as might happen if a single screened input lead were earthed at

two points on the metal amplifier chassis. Then the large hum currents would be superimposed on the small signal currents which, of course, also flow through the braiding.

To avoid this hum pick-up it is only necessary to connect all earth leads to the chassis at one point only, and it is usually safer to connect all leads to the same point. Where screened cable is used, make sure that it is twin screened cable of the type where the leads are twisted together under the braiding, and the braid earthed quite separately.

In the present amplifier, the main earth point can for convenience be made on the frame of the record/play switch. This switch should be placed well away from mains transformers and motors, as the switch contacts themselves can form pick-up loops for hum to be induced directly into the signal circuits. If there is any anxiety about hum pick-up, it is probably best to have a separate power pack.

Alternatively, the switches S2 and S3 might be omitted and two jack sockets used. One socket would be connected directly to the primary of the 50/1 input transformer T1, and the other between chassis and the wire to the R contact on S2. The magnetic head and the microphone would be plugged into the T1 socket for playback and recording respectively as required, and the head into socket two for recording. It is important to note that the remaining part of the switch, S1, 4, 5 and 6 should be turned

to Play before unplugging the head or else it may become magnetised as already mentioned.

In the present equipment, a five way cable with plugs and sockets was used to connect the amplifier with the add-on unit. The cable was made up of a length of twin screened wire for the recording head connection and a length of ordinary flex for the erase head. The heads were not connected in any way to the frame of the add-on unit, which was earthed independently through the screened braiding.

The majority of the resistances in the amplifier are of $\frac{1}{4}$ watt rating and 20% tolerance. The values are not critical; for example, a 250 K may be used instead of a 220 K. Incidentally, K here means thousands of ohms, and M megohms. R19, the load resistance, should be of higher wattage, or wire wound. P6 is, of course, wire wound of about 3 watt rating.

A switch is included in the leads to the erase head so that this may be disconnected when it is desired to superimpose one recording on top of another. The bias control resistance, P6, is brought out on to the front panel of the amplifier for convenient operation during this process; and the bias settings, as indicated on the meter, for superimposition either with or without slight suppression of the first recording, are found by trial and error. Use of the loop tester undoubtedly makes this determination easier.

SCIENTIFIC FILM ASSOCIATION SEEKS MORE MEMBERS

The Scientific Film Association is launching an appeal for new members. It is to be hoped it meets with full success, for the Association has done much valuable work—work which it can rapidly and profitably expand with the influx of a larger membership. The S.F.A. does not cater for the amateur cinematographer as such but serves the interests of scientific workers who use and show films, both amateur and professional, as an aid to the widest understanding and appreciation of scientific method and outlook, especially in regard to social progress.

The term 'scientific,' it should be noted, is interpreted very liberally; it does not refer to someone who spends his life in a laboratory; rather does it denote a general scientific bent, however elementary. (For junior members under 21 the entrance fee is waived and the subscription is only 5s. a year).

The Association's work covers a wide field. In a recent survey of makers and distributors of all kinds of films dealing with science in many aspects, nearly a thousand companies and organisations were approached for information, and it is hoped that the outcome of this effort will be an expansion of the information service—one of the Association's many activities which

include film appraisal, conferences, shows of scientific films and the publication of bulletins. Individual membership costs £1.1s. a year. Full details can be obtained from 4, Great Russell Street, London, W.C.1.

Cine Quis

Which country has the largest number of cinema seats in relation to its population? No, you're wrong. It's Monaco, with 190 seats per 1,000 people. Then come Australia with 182, New Zealand, 149, Great Britain, 84, and the United States, 83. In U.K., incidentally, the number of cinemas in 1948 was 4,827, with a seating capacity of 4,200,000.

If you were asked which country produces the greatest number of feature films a year you would certainly give the right answer—America, of course, with an average of 432—but which is the runner-up? It's India, with 250 films. Japan produces 123, France 106, Mexico 84 and Great Britain 71.

These facts are given in "World Communications," compiled by Unesco at the request of the United Nations Sub-Commission on the Freedom of Information and of the Press, and published by H.M. Stationery Office at 7s.

Amateur Films Worth Talking About

Here are comments on nine of the 25 films which were Highly Commended in our 1949 Ten Best Competition. Reviews of six of them have already appeared in A.C.W. Notes on the remainder and on the Commended films will be published in subsequent issues.

Mountain Holiday. By V. E. Pye (Australia). 350ft., 16mm., colour. The great merit of this holiday film is that it is very quick moving, although it is basically a scenic. It owes its pace to the fact that the holiday party, which is featured throughout, is invariably shown on the move and to its neat continuity. Possibly there are rather too many comings and goings of campers in Indian file, but the movement does not become distracting. The very good pictorial composition is never allowed to become dominant. A film of this sort is very difficult to do well, but Mr. Pye has thought it all out and produced a really effective holiday record which captures the keen enjoyment of the holiday-makers in their beautiful countryside.



A frame enlargement from "Soliloquy," 350ft., 16mm., S.O.D., by H. Janisz and L. J. Peries.

Nature Study in America. By Mrs. G. McMurtrie. 400ft., 8mm., colour. This film, shot and processed in America, is of superb photographic quality; we have never seen better colour on 8mm. Practically every shot is magnificent photographically—but not cinematically. The producer has marked artistic sensibility and technical skill, but not until the film moves towards its close with the decline of summer into autumn (a sub-title tells us that "There is no end"), is the subject properly interpreted in terms of mood, rhythm and movement.

Short white lettered titles superimposed on the pictures give apt quotations from numerous unnamed poets, among them Shakespeare, Keats and Blake, e.g., "Buttercups, the little children's dower," "The white riot of the cherry tree," "Bright blows the broom," "I was always a lover of soft winged things," "A poor life this if full of care, we have no time to stand and stare"—this last introducing shots of a cow philosophically chewing the cud.

Puppets. By G. F. Houston. 300ft., 16mm., colour. A clear, painstaking record of their making and manipulation. Inclined to be a little too static through insufficient variety of camera set-up—the shot of the woman at the sewing machine making dresses for the dolls, for example, becomes rather wearisome—and closer shots of the puppets in action are needed, but the film, carefully explanatory, does its job well.

Perchance . . . By S. F. Martin, 400ft., 16mm., colour. A charmingly sentimental family film, the keynote of which is sounded in the credit title: "Recorded in Kodachrome by her proud Daddy." It is played out in the garden, where father and mother minister to baby, father assuming sole charge when mother goes shopping. Good use is made of some holiday material. He dozes and dreams of bathing beauties on parade, the dream sequences being intercut with shots of him smiling happily in sleep.

Both parents give a hand with the camera, and although they do not appear together in the same scene, the cutting cleverly suggests that they are both there most of the time, e.g., he moves in his chair, looks out of the frame—cut—and talks to wife who turns her head to answer. There are, however, some continuity lapses and some hackneyed pedestrian touches. The film is not as closely knit as it could be, but the treatment as a whole is very pleasing and the colour is good.

Soliloquy. By Hereward Janisz and Lester J. Peries. 350ft., 16mm., sound-on-disc. An interesting avant-garde experiment produced by two Ceylonese, the three characters in the film being played by English friends. The story is for the most part told in medium close-up and close-up against neutral black backgrounds, direction and camerawork being highly imaginative.

To the accompaniment of a guitar, a self-pitying drunk soliloquises on his failure to keep his girl from the arms of a rival, at whose hands he eventually meets his death. Visually the film makes a considerable impact and does successfully suggest the unhappy lover's mental stress, but his monologue does not carry conviction. It is too coherent, too logically ordered.

Spoken thoughts as part of the stream of consciousness, coming as they do from a drink-fuddled brain, should be more chaotic, less reasoned. On the one hand one has a cleverly contrived pictorial presentation of his disordered imaginings, on the other a soberly narrated commentary on them. The two do not match. But the whole thing is very ably done, the treatment giving evidence of a marked feeling for cinema.

Spring. By P. Hall, 150ft., 16mm., colour. Some splendid imagery in this film, e.g., ducks in stream—two feathers floating—they whirl together—a statue looks down on them—image of a church reflected in the water—stained glass window depicting St. Francis of Assisi—lambs. The theme is interpreted by very expressive shots throughout, but the colour is used less imaginatively.

Summer Holiday. By P. Hall, 400ft., 16mm., colour. Imaginative camerawork—an eye for the pictorially effective shot is apparent—the film having been put together with evident appreciation of cine technique; but the detail shots (seaweed, limpid pools, etc.) are not an integral part of it, and, indeed, appear to be unrelated interpolations.

The trouble is that the film does not seem to have been conceived as a unified whole, and while there are plenty of very good close shots and there is action throughout (the cut-in reaction shots of members of the family are also well done), the film tends to lack cohesion, principally because there is virtually no colour continuity in it. No less important than the smooth progression of images is the necessity for colour matching.

The producer points out that the film was, in fact, shot off the cuff. A full script had been written but it was found impossible to work to it, which suggests that it was most unrealistic. Commenting on the hazards of holiday filming he cites the danger from spray (he wrapped his camera in a plastic envelope made from an apron) and the problem of what to do with supplementary lenses when you wade out to sea wearing only bathing slips. Rocks (for seascapes) and the backs of deck chairs (for family shots) served in lieu of a tripod.

"The most tiresome thing to film was the continuity link between the shots of Bed-

ruthan Steps and St. Ives. I had drawn a 'pirate's map,' torn the corners, burnt the edges, folded and refolded it until it was a maze of creases, and planned to film it lying on the golden sand. But by the time I had placed it carefully on the beach and clampered on to a rock to shoot it, the sea would turn it over and so smudge it with sand as to make it unreadable.

"Then a wave lifted it on to a rock, which split it down the middle. I pieced it together and finally secured the shots I wanted—and then realised that I was quite cut off by the tide. It was some time before I was taken off by two small boys in their dinghy. Still, I got a kick out of it all."

Susan's Party. By W. J. Shanks, 550ft., 16mm., colour. This delightful film is a considerable achievement, for one really does get the impression that one is looking in on a real children's party rather than at a set piece carefully rigged up for the cameraman's benefit. Anyone who has tried to film small children indoors at play will know how difficult it is to suggest spontaneity and to capture the essence of the scene while worrying around with lights and camera and vainly trying to 'direct' young players who are either awestruck by all the paraphernalia or quite untamable.

Yet "Susan's Party" has been planned and executed as a film—not a series of incidents. A fairy gives each of the six small children a wish. One wishes they were all in Nursery Rhyme Land, another they were at the zoo, a third would like to ride on a roundabout, a fourth wants to explore Pantomime Land. And, of course, they all get their wish—a neat way of using up family shots taken earlier.

A happy little game abruptly terminates when a wicked fairy turns them into stones which the maid scoops up and throws into the dustbin. Father and mother search the garden for the lost children. One by one they emerge from the dustbin; to the confusion of the maid who, quite bowled over, is led gently indoors.

Now that they are in the garden, the children play with a fairy cycle. Regarding with disfavour the small boy who monopolises the cycle, one of his companions wishes him at home. And presto! he is back home, crying, while his puzzled father rings up to find out why. The other parent can't make it out either, and when the bewitched cyclist is miraculously transported back to the house and speaks to his father on the phone, small wonder that Pa should collapse. Then the party breaks up and we end with a shot of the maid fortifying herself with brandy.

Ultimatum to Lens Manufacturers

We have been waiting for someone to issue a peevish ultimatum to lens-makers: but it hasn't happened, so here we propose to do it ourselves. Do you ever use your cine lenses yourselves, dear sirs? If so, have you never been caught in brilliant sunlight, wishing to take some distant scenes, with the misfortune that in your camera was ultra pan film, and you had no filters? Or do you simply *not know* that the exposure under these conditions is $f/32$?

Two essentials of a modern lens are (1) that $f/32$ should be marked, and (2) that the iris should *close completely*, up to a dead stop, because in spite of all the purists may say, the solid fact remains that for everyday fades the lens iris is the easiest way. We have said, under (1) above, " $f/32$ "; but it does not take a brilliant imagination to picture that, with all the leading makers now offering films of speed 32° , one of them will shortly break out with a little number in the 35° line, in which case the brilliant sunshine long shot exposure will be $f/45$.

So come on, boys, and if your present iris design is such that it will not satisfactorily modify to close completely (as

does our aged Zeiss Tessar), nor give enough peripheral movement per stop at the small aperture end to permit the engravings, then be your age and get designing something that will, before the Swiss and the Germans and the Czechs and all the others get there.

There are, of course, design compromises where one lens is expected to cover everything with perfection from $f/1.4$ to $f/45$. It may well become a better proposition to have one lens from $f/1.4$ to $f/5.6$ and another, which incidentally could be very much simpler and cheaper, from $f/5.6$ to $f/45$. Because rare indeed are the occasions when the man who uses his camera purely for domestic records requires a larger stop than $f/5.6$.

Film speeds have, after all, increased by two stops since the days when Kodak issued a camera with largest aperture $f/6.3$. There is nothing magic about an $f/1.9$ lens: beginners who make this their Mecca should talk to old timers, or read and digest the notes on the camera used in filming *Paper Boat*. An occasional glance at depth-of-focus tables covering these wide apertures is also salutary. D.C.

Children will love the simple trick work and the party scenes. True, the young 'players' are at times camera conscious, but the remarkable thing is that for the most part they are so well directed in their play and at table. They are rather wooden in the 'dream' sequences, but in the main they serve the director well. Inevitably, perhaps,



This shot comes from "*Susan's Party*," 550ft., 16mm. colour, by W. J. Shanks.

the film lacks polish but heart-warming material such as this can do without a veneer.

The Milton Case. By *Fourfold F.S.* 350ft., 16mm. The latest release in the Fourfold crime series. The plot is rather tortuous and demands closer attention than it really merits. Some jewellery is stolen, but when the fence comes to assess it, the most valuable piece—a necklace—is missing. Eventually one of the thieves, whom we had seen thrown over a bridge by another member of the gang (a very effectively staged sequence, this) tracks down the necklace thief by disguising himself as a blind beggar and shadowing his confederates.

The whole thing is very slickly done. There is plenty of action and neat observation, the settings are realistic and the cutting is taut, but none of the characters is adequately established and the film remains curiously impersonal. Seeing it is like watching someone put an ingenious jigsaw puzzle together. One is interested but not excited for one does not share his absorption or ultimate triumph.



All but the technicians came in their best clothes when the Planet F.S. shot the wedding scene for a film about family feuds, written by some of the lady members. A dummy wedding cake was borrowed from a local baker's and the champagne bottle from a wine merchant.

ODD SHOTS

SELECTED AND PRESENTED

By GEORGE H. SEWELL, F.R.P.S.

Unplanned Filming. Mr. Michael Cornell is sadly at sea in his *Defence of the Unplanned* film (July) principally because he is confused in his idea of what 'planning' means. He mentions the satisfaction he obtains from a shot showing a lovable idiosyncrasy of his late sister, and then goes on to make the statement that planning would have prevented him from getting the shot. How ridiculous an assumption!

A loose pile of flowers flung down haphazardly may look attractive; a careful arrangement by a skilled and sensitive person can be infinitely more beautiful and appealing. So with the flowers of memory.

What Mr. Cornell says in effect is: "Don't trouble to learn the rules of the art. Remain in self-satisfied ignorance of what can be accomplished through practising them!" I, too, have hundreds of feet of haphazardly shot material from my cine nonage. Now I rarely project them, for if I do it is only to mourn for a host of lost opportunities.

Mr. C., if you have learned to plan, you can go out without any sort of script and shoot with the 'acquired instinct' that informs the skilled exponent of any art or craft. That memory of your sister would not be one isolated 'lucky' shot to which you had contributed nothing of imagination or thought, but a tender sequence that would have revealed even more satisfyingly her charming character.

As one who has seen so many thousands of 'unplanned' films, may I enjoin you most seriously to learn your craft of film making, and later to be grateful for the return the knowledge brings you?

Double-Exposed Titles. One of my more constant correspondents, having obtained some information about the double-exposing of white-on-black-titles on a moving background, professed himself very puzzled as to what exposure he should give. I was similarly puzzled in the early days, but a little thought reveals the answer.

First, the title background should be *dead black*. Then the exposure on the white letters will burn right through the scene and become, in effect, additional highlights to the picture.

As the black background does not (or should not) give any exposure at all, there is no need to modify the exposure of the scene. But if you should decide to under-expose it to give a dark effect, there is the advantage that the presence of the lettering 'high lights' will ensure that controlled processing will treat the whole thing as a normally exposed scene, and the dark effect will not be lost.

Black Backgrounds. Many people go wrong because their so-called 'black' backgrounds do, in fact, give some exposure. The ideal material to use is 'coffin paper,' which is a dead matt-black, but it has the disadvantage of being easily rubbed and made shiny.

One method I have used with considerable effect is to have my title easel open at the back and behind it a box lined with matt black paper. The titles themselves are on transparent cellulose acetate sheet, lettered in white ink with a brush. The unlit black 'cave' will not give any exposure at all. But one has to be careful that the lights are at such an angle as to avoid giving reflections from the surface of the 'cell.'

Projection Filters. The same correspondent enquired about the use of yellow filters over compact source or arc lights when projecting colour film. I pointed out to him that the choice of a suitable filter is not a simple matter. All colour films respond to various colours in differing degree—for example, the rendering of greens is often depressed. All 16mm. colour film is processed to give optimum results when projected by the light from incandescent electric lamps, with the colour emissions peculiar to them.

Compact source and arc lamps have entirely different spectra. Curves plotted from these are not smooth and continuous but have bumps and hollows corresponding to excessive and depressed emissions at different places in the spectrum. All these things have to be

taken into account and balanced out to the best possible compromise. It is a job for the expert and not for crude, uninformed rule of thumb trial. But the experts are always ready to advise.

Camera Filters. I encountered such a problem recently in taking subjects which included ordinary and milk chocolate and caramel at one end of the scale and a bright blue packing at the other. The film stock showed an undue affinity for the blue, and in the attempt to suppress this and correct the chocolate and caramel, the brilliance of the blue packing was lost. A series of carefully controlled tests were necessary before the best result was obtained.

Incidentally, we were rather naughty when making our tests, for we tried a combination of artificial light film with the correcting filter for daylight in conjunction with arc lamps using colour carbons. Academically these things are incompatible. Actually the results were most pleasing in many ways. So never let the experts put you off trying out something you really believe in.

Give 'Em the Wire. I was watching my electricians the other day putting 'wires' on to 120 amp. and 65 amp. arc lamps, when I suddenly realised that the idea might have value for the amateur who uses incandescent lighting. 'Wires' are the name for a material something like Windolite, consisting of a wire mesh held in a sheet of transparent cellulose. They are used on arc lights to soften the beam and the shadows from it, and also to cut down intensity when it is not possible to put the lights far enough away from the subject. They can be used in the first mentioned way on incandescent spotlights, and have some value in the latter sense on the front of ordinary inky reflector units.

Swift Pans. I have been asked how professionals make swift pans without blur. There are certain rules that cover the situation. A cine camera takes a succession of still pictures. If the subject moves too swiftly past the camera, or vice versa, the individual images will be rather widely spaced and

there comes a state when the audience are aware of discontinuity and get an impression of 'judder' in the image.

The sound-cameraman can 'get-away' with pointing his camera more directly at right angles to movement, or recording more rapid movement, or panning more rapidly over a subject, because he uses 24 pictures per second as against 16 f.p.s. for the silent worker, and therefore his images are closer together for a given speed of change.

As subjects move faster, their images tend more and more to move *while the film is stationary in the camera gate*, and therefore to be recorded in blurred and distorted form. This is an advantage up to a point, and it has long been known that a series of undistorted pin sharp images give rise to more 'judder' than slightly distorted ones. If you have any shots of horses jumping, examine the individual blurred images on your film,

and then see how they flow together into an apparently sharp image on projection. Beyond a certain point, however, this blur becomes predominant and you get the effect seen in a 'swish' pan.

In some cases, when you want to get a very rapid pan free from unwanted blur, it may be possible to take at 8 frames per second, panning quite slowly. Projection will double the apparent speed, but you will have an adequate number of images to give continuity.

Short Films. Those of you who were interested in my competition for a very short film on a set subject may like to know that the Kine Section of the Royal Photographic Society is going to do something of the kind among its members and that the films will be reviewed at a meeting later on in the next winter session. So if any of you are members, I hope you will buckle to and help to swell the entry.

THERE'S TOO MUCH TALK OF TECHNIQUE (Continued from page 421)

to have the amateur cinema well and truly in a death grip, judging by the preponderance of articles and correspondence on gadgets, splicers, screens, shutters, titlers; whether to press, push or jab camera buttons, and so on. Technical data is necessary but it is only of use in the physical mechanics of film-making.

It seems to me that over-absorption in these mechanics is leading the amateur cinema into the position of not being able to see the wood for the trees, or the film for technicalities. After all, good photography today is a rudimentary right, and a film with diagonal splices is not of necessity a better film than one with horizontal splices.

These things refer only to the tools of the craft, the tools with which a film is produced. No one seems to be over-concerned whether an author writes his stories on paper or parchment; whether he uses pencil, pen or typewriter. Legibility and lay-out are important but legibility and a good lay-out are accepted as a norm; the subject matter of the story and the way it is told are what interests.

That is probably a bad simile. Film

production is a very complicated craft, and a lot has to be learned about the correct use of the machinery with which films are made. What I am trying to say is that amateurs should assume that good technique is a norm applied to the visible anatomy of the film and that they should devote more attention to the subject matter and try to be as expert in the invisible, psychic or emotional content of the film as they are in the technique. Technique is only a means to the end.

Please do not think that I am trying to be very superior and "arty". I assure you I am not. I know my limitations and admit to having produced some pretty considerable stinkers at one time or another. My disappointment in the progress of the amateur cinema over the past twenty-five years, tempered by the knowledge of my own faults, has not dimmed my passionate conviction that amateur films could, and should, possess a craftsmanship, freshness and vital sense of adventure above that of the regular flow of professional films.

Let us amateurs (or is it we amateurs?) try to sense the magical possibilities of our medium and to produce films of which it really can be said that they contribute to the progress of the cinema.

Wimbledon C.C. visit a hospital to shoot a sequence in a road safety film they are making for the Wimbledon Corporation.



MORE PAGES FROM

A MOVIE MAKER'S DIARY

By DENYS DAVIS

July 4th. We have been having much trouble over exposure. While we were engaged with the London Ten Best shows, thoughts of film production had to be pushed into the background but now, with the premiere behind us, we are once again tackling that most elusive subject, an amateur comedy.

In order to make the most of the summer weather, we decided to split the film into sequences and have up to three cameras turning at the same time.

First we checked up on our meters and so 'zeroed' the needles that all three gave identical readings under several different intensities of light. The film is being shot at 24 f.p.s., the third camera, which will operate only at 16 f.p.s. being reserved for static insert shots and the like where the difference of speed would not be apparent. To compensate for exposure we accordingly prepared a chart of comparative lens settings and sallied forth, heads high and cameras loaded with the same film. *Fade out.*

Fade in. Tonight we have just run our first 250ft. of rushes in an atmosphere of gloom and despondency. Now we

are racking our brains to know where we slipped up! For one thing, we hadn't bargained for a coated lens on one camera, slight over-exposure having resulted. But it is the inexplicable difference between the films taken with the other two cameras that is the real problem. It's a puzzle because in several cases the identical exposure was used for each camera set side by side and covering the same action with the standard 1" lens.

Then we checked up on the punched code number at the start of each roll and found that the two rolls had not been processed together but on consecutive days when, to paraphrase, our films probably went through "thick and thin."

Now we have the worry of trying to reduce the over-processed film chemically—a chancy procedure—our only alternative being to write off the week-end's work and go through the whole rigmarole again. At the start of a new production, this is all very discouraging.

July 8th. I noticed that one of my radio fiend acquaintances had a hand firmly in his pocket while he probed around inside the radio set that he was

repairing. A good idea for, if he should accidentally touch a couple of live points, the shock would then only travel across his hand instead of through his body. I may be over-cautious, but personally I will never touch live equipment when wearing damp shoes. I collected a nasty packet some time back and am in no hurry to repeat the experience!

July 12th. In connection with our exposure difficulties mentioned above, it seemed logical to check the running speed of each camera, just to make sure. I took an old roll of film and marked inked "X's" at the start and end, loaded it in each of the three cameras in turn and ran it through. With the lens out, I was able to spot the marks in the gate and time the speed with a stop watch. Fortunately, the three speeds were accurate to within 2% accuracy, so no adjustment was necessary.

Another rough and ready check is to put a white chalk spot on the front of the camera shutter, switch to 8 f.p.s. and then count off the revolutions one by one. When checking speeds, it is necessary to load the camera, because practically every make runs a little faster when empty.

Incidentally, it is a very bad plan to run your camera, unloaded, at high speeds. Anything over 24 f.p.s. imposes a severe strain on the claw mechanism.

July 18th. Every time we have a recording session at the club, I learn a good deal about placing the microphones, speakers, instruments, simulating sound effects and so on. All very interesting, but the snag is that, living in London, we often have to wait until late at night before it is quiet enough to record. Even then, we have had the odd plane come droning over.

So I was particularly interested in a cheap amateurish method of deadening a small studio which I recently noted in use by professionals. They had filled large paper cement bags with dried seaweed, and nailed them around the walls and under the ceiling. Results were remarkably good though I shudder to think what a fire inspector might have to say.

While it might be a heavy expense for

amateurs, the real stuff, Fibreglass, is not too costly, and it is fireproof. It can be bought in paper-backed rolls, 27 yards long by one yard wide and costs 60s. per roll. It makes a neater job of sound lagging, though I doubt if it is any more effective than the seaweed.

July 23rd. If I called myself an old hand at making amateur films, I suppose I should provoke letters of protest from Messrs. Currie and Sewell. So I won't say I am, even though I came to 16mm. by way of 35mm. and 9.5—in that order—a good few years before the last war and have, in fact, all the issues of *A.C.W.* from the first number.

All of which serves to remind me not to take too much for granted. We were out filming the other day and I had just taken a meter reading of f/9. I called it over to the cameraman who came back with: "You can have f/8 or f/11." I expect you know that the lens can be set between the marked apertures and focus points on the respective scales and that it is, in fact, frequently helpful to be able to do so. But, as I say, it's best not to take it for granted that our colleagues are working exactly along our own lines.

That is why we always sit down and work out each filming session in advance. So far as humanly possible, we take every contingency into account, listing every single prop that will or may be required, obtaining permission for everything and never relying upon memory for a single item.

By handing out written memos before the planners go their respective ways, we have had surprisingly few unforeseen hold-ups. To my mind, the two least satisfactory films with which I have been connected had too few planning sessions and too many people who wanted to be the cameraman!

Now I again find myself tied up with a film for which we have several times met on location without sufficient prior planning. In this case, we all of us have a valid excuse for rushing ahead with the filming because holidays will soon split up the unit and after the holidays we can expect to encounter insurmountable weather problems. So we have "bashed on regardless," hoping to get away with it. I sincerely trust that we shall but

oon I know that we will have to sit down, take a deep breath and *think*.

That's the only way to hold the interest of your actors, secure the best co-operation of your technicians and, incidentally, make a decent film.

July 26th. Haven't yet missed with

my usual tip or gadget month by month so here's a quick one for the road.

If you put a discoloured beaded screen in the sunshine for about an hour at a time it will soon regain its original brilliance. Make sure it doesn't begin to rain, though!

Amateur Films at Your Local Cinema

(Continued from page 414)

quota "fill up," particularly for good and high-class halls.

PRODUCTION.— "Eggs for Breakfast," made at Wolverhampton, tells of the rescue of a small boy, trapped on a cliff while bird's nesting by the sea. A family affair, it's impeccable technically and carries a number of thrills. "Account Settled," deals with dope smuggling and has a remarkably effective French atmosphere. "Marionettes," made at Thornton Heath, is Svengali-like macabre, staged in a puppet theatre and told by Valentine Dyall. A brilliant copy of the Italian school, it has met with universal acclaim.

POINTS OF APPEAL.—Unusual matter, smooth and showmanlike presentation, obvious exploitation angles and quota rating.

The hunch had come off. By the time you read this you may already have seen this film of the amateur films you have read so much about in *A.C.W.* It is, indeed, rather ironic to reflect that the only opportunity many amateurs will have of seeing them will be when they come to the professional screen. Prior to its general release, *Filming for Fun* achieved a three weeks' run in the West End of London, where it was presented simultaneously at two theatres, the Marble Arch Pavilion and the Gaumont, Haymarket.

No *A.C.W.* reader needs to be urged not to miss it if and when it comes to his district. Perhaps he will feel, as we feel, that he would like to get up and say to the audience: "Good, isn't it? But good as it is, the originals are better. You see, the producers never intended their films to be shown on such a big screen. The blowing up to 35mm. has been remarkably successful, but the photographic quality is even better on smaller amateur screens.

"The films you usually see at this cinema are made from perfect, scratch-

free negatives. Not only were the originals not scratch-free—they couldn't be when they have been shown so many times—but when they are so greatly enlarged, the blemishes are magnified, too.

"And yet the astonishing thing is that after all this the quality should be so good. Indeed, I can see from the blank look on your faces that you hadn't noticed anything out of the way about the image quality, so I might as well have saved my breath.—Beg your pardon, ladies and gentlemen, but you know how it is. We amateurs take ourselves seriously—did I hear someone say: 'Too seriously, sometimes'?—but we do get a great deal of fun out of our hobby. Perhaps this film will persuade you to share the enjoyment and thrills with us. We look upon it as a fine tribute and encouragement."

Finally, someone is sure to ask: "What of the amateur status of the producers of the films featured in *Filming for Fun*?" These particular films could not now be entered for international or national competitions, but the producers remain amateurs. When they made them they had no idea that they would get a wider showing than is offered by the *A.C.W.* Ten Best presentations. Indeed, had it not been for these presentations, the films would not have reached the professional screen.

So there is no question of their having been made with a commercial object in mind. Further, the arrangements made with the several producers are such as to safeguard their amateur status. In being the instrument by which the amateur film movement has been so attractively presented to the public, these amateurs earn our congratulations and thanks.

PUT ON THE SPOT

(Continued from page 436)

which lure country boy John Dall to his doom, but it does not quite come off, for Peggy has a baby-face and no lighting cameraman can make it look hard.

The youthful bandits flee through a wood on foot. The camera tracks parallel with them, leaves from overhanging branches intervening. Nothing new in that, except that the leaves, doubtless mounted on an overhead boom, sweep backwards very swiftly indeed across the screen as the players move forward. They become a blur of speed. Here a spot mounted on the camera dolly keeps the faces of the fugitives lit with a lattice of highlights between the leaves, despite the rapid lateral movement.

When the boy and girl plan their robbery of the meat packing plant, they scrawl a big plan of the place in crayon on an old newspaper and sit on the floor to study it. The camera shoots straight down from above. This is no freak angle but is justified because it shows both figures and the moves they are planning on the map. A spot on the fly rail lights the newspaper, the reflected light from the newspaper outlining the head of the boy on one side and the girl on the other.

Overhead shots are usually regarded as impossible in amateur studios because of the lack of height. Television studios solve the problem by hanging a mirror on the ceiling at an angle which reflects the actors below. A second swing mirror on the floor is tilted to catch what the overhead mirror reflects. The camera then simply records what this second mirror sees.

They call it a periscope shot because the two mirrors are arranged just as they are in the simple type of periscope used by sightseers to look over other people's heads. The shot is lit by a fairly big spot on one side of the studio floor out of range of both mirrors so that it is not reflected.

Remember that the depth of such a shot is not merely from the camera to the lower mirror. It is this distance *plus* the distance from the upper mirror to the actors, so set the focus accordingly.

We Test th

PAILLARD L-8 CAMERA

It is probably not surprising, in view of its Swiss origin, that this camera should exhibit the sort of craftsmanship one finds in a watch. Design, workmanship and finish inside and out are beyond reproach. It takes standard 25 ft. daylight loading spool of double-run 8mm.

The rear half of the gate, removable for cleaning, is a beautiful piece of precision engineering. Both back and front plate of the gate are relieved over the picture area and the film is supported in the middle between the two 8mm. runs, so is held quite flat.

Loading is very easy. The claw is withdrawn from the gate when the door is open. When it is closed it presses a pin down and that makes the claw move forward to engage the film. (Film cannot be run through the camera with the door open unless the pin is held down intentionally). And the door won't shut unless the gate is closed. Side float is prevented by a little spring located on the inside of the door.



The Paillard-Bolex L-8 8mm. camera.

New Apparatus

Between the gate and the take-up spool, the film passes around a small fixed rubber roller. When the take-up pulls the film tight around the rubber buffer, the pressure of the film against the rubber prevents the pull from the take-up being transmitted to the gate. Hence the drag from the take-up does not affect the steadiness of the picture. Early models of this camera—none of which was imported into this country—had a rotating metal roller below the gate, but the rubber buffer is much more effective.

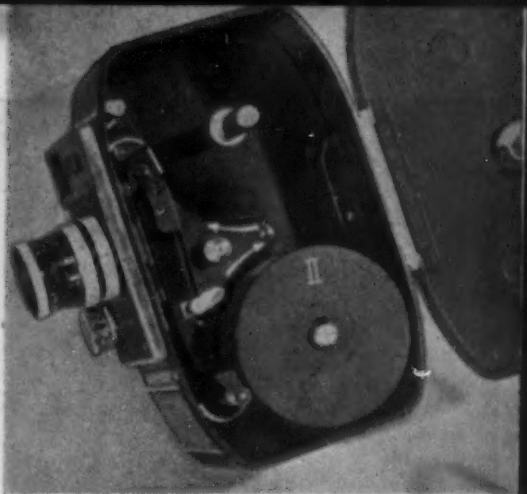
The L-8 is designed for interchangeable lenses, but although the screw is standard, unfortunately the flange-to-film distance is not. The thread is $\frac{1}{8}$ in. (15.8mm.) x 32 t.p.i., and the flange to film distance here is 7.8mm. So lenses for this camera are not suitable for use with other cameras, and *vice versa*.

The lens normally supplied is the Yvar f/2.8, 12.5mm. focus, coated, on which the stops go down to f/22. It is in a focusing mount (unusual for an f/2.8 12.5mm. lens for an 8mm. camera), the markings—in feet—being $\frac{1}{2}$ (i.e., 9 ins.), 1, 1½, 2, 3, 6, 10, 20, and infinity. It will be seen that it can be used for most close-up work without need of supplementary lenses.

The camera can alternatively be supplied with the same lens in a fixed focus mount. Other lenses available are the Genevar 12.5mm. f/1.9, the Switar 12.5mm. f/1.5, the Yvar 1 inch f/2.5 and the Yvar 1½ inch f/2.5—all in focusing mounts. The standard of workmanship in these, too, is extremely high, and the finish is immaculate.

When fully wound, the motor runs 7 ft. of film, then stops dead—no slackening of speed. Opening the door of the camera automatically resets the footage indicator to zero. As the counter approaches the 25 ft. mark, a small pointer comes down in the viewfinder—a warning that the film is about to run out.

Speeds of 12, 16, 24, and 32 frames per second are provided. The starting button can be locked down by a simple rotational movement, so that the cameraman can get into the picture. Locking it in the up position prevents the motor being started accidentally. The viewfinder shows the field of the normal 12.5mm. lens. Two retractable masks can be slid over the finder window for the 1 inch and 1½ inch lenses.



Easy loading is one of the features of the superbly designed Paillard-Bolex L8 camera.

For extreme close-up work it can be fitted with a parallax corrector prism, providing an accurate field of view at the short distance. Prisms are available for distances of 1 ft. and 2 ft., but we have not tested them.

Through the courtesy of the Paillard agents, Messrs. Cinex Ltd., we have been able to see the L-8 servicing manual. It is clear that no less care has been paid to the adjustment of the camera as to design. A case in point is the precision method used for setting the take-up tension to a "pull" of 35-40 gm./cm.

The castings are very precise—the double light trap on the door is a fine example of diecasting, and the black leatherette covered exterior with polished metal edges looks very elegant. A plaited leather wrist strap is provided with the camera, which is supplied in a most attractive white pigskin zip case with black piped edges, and packed in a red and gold box like a jewel case. A black leather carrying case, available as an extra, holds the camera, two spools of film, and a Weston Master meter.

Like its well known big brother, the H.16, the L-8 is indeed a superb instrument for the connoisseur.

Price : £59 17s. 6d. with f/2.8 lens in focusing mount.

(Submitted by Cinex Ltd., 9-10 North Audley Street, London W.1.)

MEOPTA OP-8 PROJECTOR

Screen results from this Czechoslovakian 8mm. projector are well up to standard. The lamp is a 12 volt 100 watt high efficiency type—made by Philips (Holland)—and the lamphouse forms the central part of the mechanism casting.



Although rather unorthodox in appearance, the OP-8 projector gives a good performance for a low wattage machine.

The entire mechanism casting is attached to the base casting by a heavily sprung pivot, which enables the angle of projection to be set as desired simply by adjusting the tilt with the hands—a pleasing feature. The base is rather heavy since it contains the transformer for the lamp, but this does give the machine a certain stability. The transformer has tapplings for 110 volts, 125, 140, 160, and 220 volts. The only tapping in our usual 200 to 250 volt range is for 220 volts. This means that if the machine is used on 230 or 240 volt mains the lamp will be slightly over-volted. It will give more light, but its life will be slightly shortened. It is a pity that more accurate voltage tapplings are not provided for the 200-250 volt range.

The switches, for motor, lamp and forwards/reverse respectively, have rather strange plastic covered tops, but are quite satisfactory. The lamp cannot be switched on unless the motor is running. No provision is made for showing still pictures.

The speed control knob operates in the opposite way to the usual, advancing it clockwise having the effect of slowing down the motor which, incidentally, seems to need a little time to warm up before it maintains a constant speed. A blower on one end of the motor supplies a gentle draught of air to the lamp, but sufficient even when the machine is running in reverse—a good point.

No inching knob is provided, but the end of the driving pulley on the main shaft of the mechanism can be used, although it is rather inaccessible when the take-up reel is in place.

Film from the supply reel is held around the top sprocket by a little retainer roller cradle. This has a spring device which holds it open for easy threading, and keeps it shut when the film is on the sprocket. The gate opens completely for cleaning and threading by pushing across a very nicely placed catch lever. The front half is on the lens mount, which hinges out through 180 degrees towards the operator.

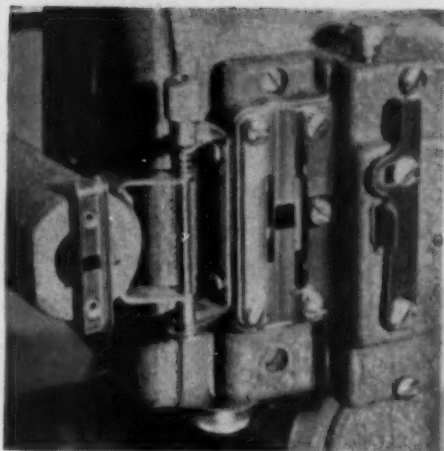
The spindle on which gate and lens mount are hinged incorporates the racking device, the assembly being raised or lowered by adjusting the knurled screw on the top of the gate hinge. This moves lens and gate aperture together up or down (so-called "semi-optical framing") so that the picture does not move up and down on the screen when the rack is adjusted.

The intermittent movement has a double claw, the prongs of which are two frames apart, which is kind to damaged perforations. We tore two adjacent perforations on our test film to ascertain this point. It ran through without a hitch. The movement seems to have a nice quick pull down, which has a beneficial effect on the light efficiency. The shutter is of the usual three-bladed type. The gate has a side pressure device to prevent sideways float of the picture, but on the machine we examined it seemed to be set too far from the edge of the film to have any effect on slightly shrunk film.

After the gate the film goes in a large loop round the bottom of the lamphouse, to the lower sprocket, which is located immediately below the top sprocket. This is rather unusual, since standard practice in a case like this is to use a single sprocket, and for the film to meet it twice. However, the design used here allows the rather nice retainer roller cradles to be used.

The right hand switch of the three controls the direction of rotation of the motor. Normally we should have criticised the placing of the reversing switch where it might be operated accidentally instead of the lamp switch, but here we quickly got the "feel" of the switches and were sure of touching the appropriate one without looking. In any case, we tried reversing the machine while it was running, and it reversed quite happily. However, the recommended procedure for reversing is, of course: switch off motor and lamp—move reversing switch over—switch on motor and lamp again.

This close-up of the Meopta GP-8 projector shows the fully-opened gate. The front plate of the gate is attached to the lens mount seen on the left. The spring hinge permits the gate and lens mount to move up and down as a unit for the adjustment of framing.



Both reel spindles are connected to the mechanism by spring belts, driven from a clever double pulley. One half of the pulley drives the take-up reel when running forwards. But when the machine is reversed, the other half of the pulley comes into operation and drives the top reel. The half of the pulley which is not driving remains still. This neat feature does away with the irksome business of changing over belts when you want to run the machine in reverse. Both belts run uncrossed.

The film can be rewound on the projector by connecting the spring belt from the top reel spindle to the small grooved pulley on the mechanism shaft, just outside the main drive pulley. The spring belt then has a 90° twist, which runs quite satisfactorily. With the motor running slowly, the film is rewound at a high but not unreasonable speed.

The 12 volt 100 watt lamp has a very compact coiled-coil filament, rather like that used on aircraft lamps. The tubular bulb is approximately 25mm. diameter and has a small bayonet cap. This seems almost a standard lamp, but it is not interchangeable with the Gem lamp of similar rating.

The small filament of the lamp is especially suitable for 8mm., where the problem is to get a rather larger filament image from the condenser through the very small gate aperture. A small filament lamp allows a higher proportion of the light to go through the gate.

Average measured screen intensity of this projector was approximately $1\frac{1}{2}$ foot candles on a 3 ft. wide screen. The illumination was slightly uneven, the distribution factor being about 60%—a figure which is generally regarded as acceptable. We obtained a very satisfactory 3 ft. picture at

a 13 ft. throw on a beaded screen, and a 2 ft. picture on a white matte screen.

The projection lens is a nicely finished 18mm. Meopta Polar $f/1.6$ in a 25mm. diameter helical screw type mount. The 18mm. focal length gives a much larger picture than the more usual 1 inch or 25mm. focus lens.

Although the conception of the heavy base with the separate tiltable mechanism is extremely nice, one's first impression of the machine is somehow one of rather untidy design. For example, the motor is obviously a standard line from a motor manufacturer, and although it is finished to match the rest of the machine, it seems out of keeping with its fan on one end and the belt drive on the other end. But there can be no doubt that the Me-op 8 gives a good performance for a low wattage machine in the medium price range. It is supplied in a light fibre carrying case.

Price : £36.

(Submitted by W. F. Dorrer Ltd., 14 Edgworth Avenue, London, N.W.4).

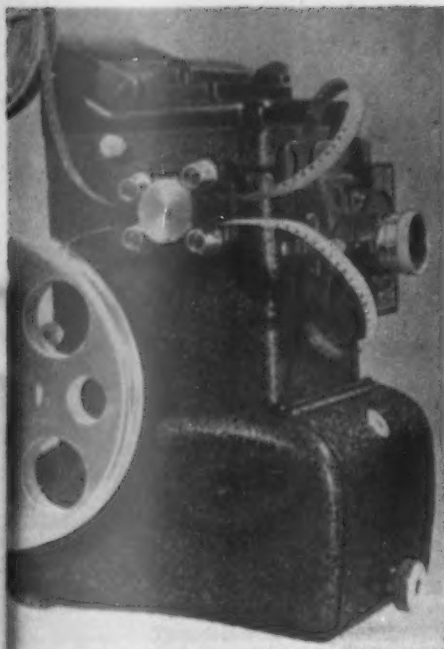
ATOM-8 PROJECTOR

This new Czechoslovakian 8mm. projector looks peculiarly unorthodox but it is in fact quite well made and remarkably efficient for a relatively low price instrument; indeed, it is one of the cheapest 8mm. machines on the market. The design, certainly, is novel to us, though perhaps it is more familiar on the Continent.

The layout is unlike all the other popular projectors—interesting if only because it goes to show that the usual layout is not the only possible one. The novel feature is that the gate and sprocket are not in line, the film between them going in the form of

"drunken loops." The drunken loop principle may not be our own choice, but it is used in most of the professional cine cameras produced on the Continent—surely sufficient indication of its effectiveness.

The Atom-8 came through its test well—we liked the machine and admired the cleverness of the design. For a start, it is quite a compact and light machine (weight only about $5\frac{1}{2}$ lb.); the carrying handle also serves as the top spool arm (200 ft. capacity). The projector body takes the form of a square "box." On the rear is the drive belt from the motor up to the main shaft which operates the intermittent movement



The Atom 8 projector. The "drunken loops" are necessary because the gate is off-set from the sprockets.

and carries the shutter. The cross shaft, driven from the main shaft by a worm and wheel, has the sprocket on one end, and a small pulley on the other to drive the take-up reel, via a spring belt. Also on the 'offside' of the body of the machine are the motor speed control knob and the cable inlet. A minor criticism here is that the take-up spring belt rubs very slightly on the hub of the speed control knob. However, this is not at all serious. So all four sides are fully utilised, which accounts for the compact layout.

The built-in lamp resistance has 8 tapings between 115 and 225 volts, no provision being made in manufacture for our 240 and 250 volt mains, but the use of a higher voltage lamp may compensate for this, as described later. It is cleverly designed, being a 14-coil length of springy resistance wire stretched with porcelain

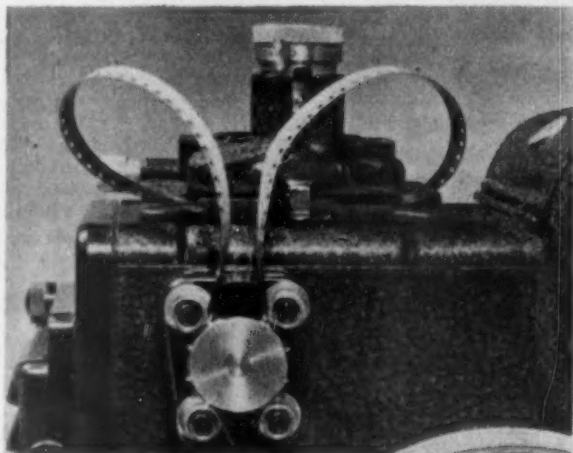
insulators, between the bakelite moulding and hooks on a brass contact strip. We should judge that after years of use, the most used junctions of resistance and brass strip might need cleaning to maintain perfect contact.

The lamp normally supplied is a 110 volt 200 watt type, but the machine we tested had a 125 volt 200 watt. The use of the higher voltage lamp is probably intended to compensate for the higher mains voltages usually encountered in this country. The condenser lens appears to be a single moulded "bulls-eye." A lens with ground and polished surfaces would pass more light, but its inclusion would presumably increase the cost appreciably. The light output is approximately $2\frac{1}{2}$ foot candles on a 3 ft. wide screen—quite good for a small projector.

The intermittent movement has a nice quick pull-down, resulting in a high light efficiency, and the three bladed shutter gives very little flicker. True optical framing is provided.

The gate hinges open some 90° , so the pressure plates and apertures are fully accessible for cleaning. On the machine we tested, the front plate of the gate did not always seat properly between the sides of the rear pressure plate, apparently because it was held in rather shallow holes with too much clearance, so that after threading we had to take care to see that the gate had closed properly.

Although the drunken loops make the threading *look* difficult, it is really quite simple. First you place the film on the sprocket, make a loop some 12 - 13 ins. long, and thread the take-up side of the sprocket. Then the middle of the loop is given a double twist and placed in the gate, which



We turned the projector on its side for this photograph in order to illustrate the unusual film transit mechanism.

is then closed. That is all there is to it!

The motor is of the universal type (so the machine is suitable for A.C. or D.C. without modification). It tends to be sluggish when starting from cold. The nicely balanced rotor provides cooling for lamp and resistances. Air coming from the machine is quite hot, but this is in order since much of the heat comes from the lamp resistance in the top of the lamphouse.

Rewinding is done by taking the spring belt from the take-up and putting it between the main drive pulley and the top spool

holder, with a 90° twist. Separate switches for motor and lamp are provided in a special type switch in the cable. The lamp cannot, of course, be switched on unless the motor is running. The cable terminates in a neat moulded rubber plug—unfortunately a Continental type.

This machine makes no pretence at being a precision job. We like it because it represents a very nice conception of probably the best that can be done at the very moderate price of £25.

(Submitted by W. F. Darmer & Co. Ltd., 14 Edgeworth Avenue, London, N.W.4.)

SPECTO ANALYSING PROJECTOR

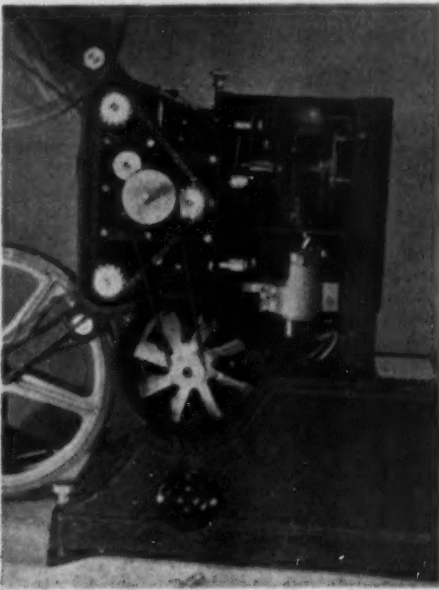
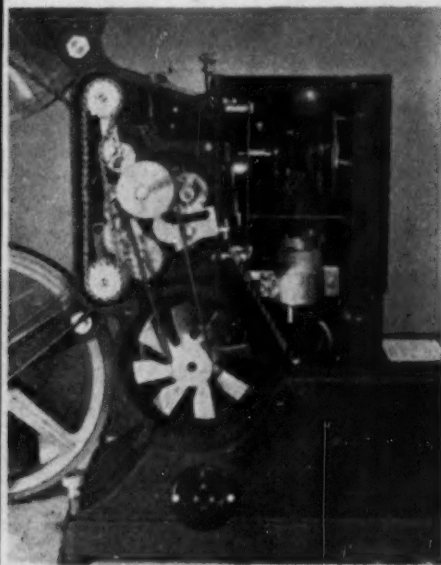
This civilian version of the machine used for interpreting aircraft camera gun films during the war has a rather specialised application. It looks like the ordinary 16mm. Specto, with the addition of a three-position lever which gives a choice of 16 frames per second, 2 frames per second, or still pictures. The normal speed of projection cannot be varied around the 16 f.p.s. setting, since the motor speed is controlled by an electrical governor.

The 2 f.p.s. speed is obtained by a very clever cam device in the mechanism which gives instant picture shift—in effect, a quick succession of still pictures with a very quick move-on. The still picture setting of the lever brings a heat-absorbing glass screen in the beam between the lamp and the

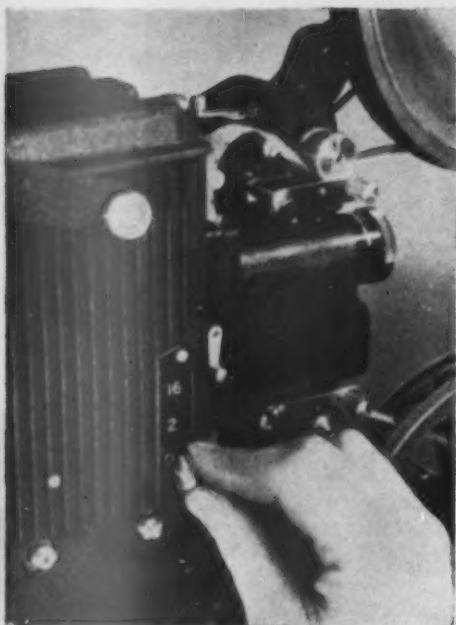
gate, permitting a single frame to be held for as long as required without blistering.

There are two things to note about this screen. First, it is brought into the beam automatically through a mechanical linkage from the lever, the arrangement being positive in action. In this it is unlike the method used in other machines by which a screen is dropped into the beam by a centrifugal device when the mechanism stops. The motor and fan keep running to cool the lamp and to provide an instant change to the other speeds when desired.

Secondly, the screen is made up of strips of the latest heat absorbing Chance glass which absorbs only very little light—unlike the more usual perforated metal or wire mesh screens which absorb light in about the



These two pictures of the mechanism of Specto projectors show the differences between the normal machines (right) and the analysing projector (left). Note the stop-motion device on the analyser.



The speed setting lever on the Specto Analysing projector permits the choice of 16 f.p.s., 2 f.p.s. or still pictures.

same proportion as they absorb heat. The Chance O.N. 20 glass absorbs some 87% of the heat but only about 12½% of the light, so that it is ideal for use in projectors.

This Analysing projector is particularly valuable for those interested in using 16mm. film for sports coaching. We ran a film showing a tennis player, and having projected it at 16 f.p.s., were able to run it again at 2 f.p.s., so enabling detailed analysis to be made of each stroke. The still picture setting enabled any desired frame to be held still while faults in style were pointed out.

The machine is extremely well made and, like all Specto models, has an unusually high light output—about 8 to 8½ foot candles on a 3 ft. wide screen. It is available only with the 250 watt lamp.

Price : £67 10s.

(Submitted by Specto Ltd., Vale Road, Windsor).

BUCCLEUCH PROJECTOR STAND

This substantially built stand is suitable for sound film projectors, being made from ½ in. steel tubing, with welded construction for strength. Scissors-type bracing struts are used. The stand folds flat for storage, and is erected simply by pulling the two uprights apart and bringing the hinged top tray over until it clips and locks the legs in position. The lower tray is hinged to rest across two bracing struts.

The top tray is 50 in. high, which brings

the projection beam well above the head of the audience. The lower tray could be used for a gramophone turntable. Both trays measure 21½ in. x 13½ in., and although they are quite strong, we feel that they could usefully have been made of a slightly heavier gauge metal. The stand is fairly heavy (about 28 lb.) so a slight increase in weight probably would be of little consequence.

The legs are 22 in. apart, both ways, giving wide support, so the stand is not likely to be pushed over accidentally. Each leg has a fairly soft rubber tip which at first seems rather springy. When a sound projector is placed on it, however, the feet are pressed well down and the stand is very firm. It is finished in a pleasing green enamel.

Price : £7 10s.

(Submitted by Precision Services Ltd., 8 Hill Street, Edinburgh)

New Hollywood Lens

A new sharp focus lens which has a hole through the middle is being tried out by Hollywood studios. Remarkable results are claimed for it.

Called the Garutso lens after Stever Garutso, its inventor, it is a balancer lens in the form of a flat disc, pierced in the middle, and is cemented between the front and rear elements of an ordinary lens. It is claimed that this glass ring, optically ground, corrected and incorporating its inventor's researches over twenty-five years, increases the depth of focus by five hundred per cent. It enables the cameraman to take pictures from two feet to infinity with the lens aperture fairly wide open.

Because this new balancer ring does not absorb any great degree of light, exposures are not radically affected. It is said also to correct distortion at the edges of the picture but claims for it that it also provides a fair three dimensional effect must be treated with reserve.

So far the lens which Hollywood cameramen have nicknamed 'The Doughnut' has been used only on professional cameras but it is planned to market it, in the United States at least, for amateurs in the near future. It will probably be sold as a supplementary to be placed in front of any conventional lens in the same way that a portrait attachment is used.

Magnetic Recording. We regret that we must defer until next month our test report on the R. G. Lewis components for home-built recorders. Since our report was written there have been several changes in a number of the items, so that the data we had compiled no longer applies.

Inventor's Delight : 4

The next article in this popular series will appear in our October issue, on sale Sept. 15th.

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Great news! G.B.'s magnificent new 16mm. film catalogue — a veritable mine of movie treasures—is HERE! Open it anywhere and you'll find gems from movieland in black-and-white and Technicolor — sparkling comedies, glittering musicals, brilliant dramas — everything from Laurence Olivier's incomparable "*Hamlet*" to one-reel shorts. Be sure to get *your* copy of this rich source of entertainment films — it's a winner!



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Where to See the 1949 Ten Best

Whenever amateur movie-makers get together you can be pretty certain that, sooner or later, the talk will turn to the Ten Best. Ensure that you will be able to hold your own in arguments on their respective merits by attending the show if it comes to your district! Applications for tickets should be sent to the addresses below—not to A.C.W. Please remember to enclose a stamped addressed envelope. Details of performances to be given from November onwards will be published in later issues.



A frame enlargement from "Nature's Way," an extract from which is included in the A.C.W. presentations.

	Date of Show	Theatre	Time	Presented by	Tickets
LIVERPOOL	Tues., Aug. 22nd	Radiant House, Bold St., Liverpool	7.30 p.m.	Liverpool Amateur Photographic Association	Tickets (2s.) from E. L. Jones, 17 Eaton Close, Liverpool
NOTTINGHAM	Tues., Wed., Aug. 22nd, 23rd	Y.M.C.A. Theatre, Shakespeare Street, Nottingham	7.30 p.m.	Nottingham Amateur Cine Society	Admission by programme (2s.) from R. H. Jelley, 3 Homerton Road, Broxtowe Lane, Nott'm.
LONDON	Wed., Aug. 30th	Brotherhood Bldgs., Knights Hill, West Norwood, S.E.27	8.0 p.m.	Astral Cine Club	Admission by programme (1s. 6d.) from R. A. Green, 29 Woodland Road, S.E.19
BRISTOL	Fri., Sept. 8th	Shepherds Hall, 71 Old Market Street, Bristol, 2	7.45 p.m.	Phoenix Cine Club	Tickets (2s.) from D. E. Lane, 27 Longfield Road, St. Andrews Park, Bristol, 7
OSWESTRY	Tues., Wed., Sept. 12th 13th	Oswestry & District Arts Club, Oswald Road, Oswestry	8.0 p.m.	Oswestry and District Arts Club	Tickets (1s. 6d.) from Miss R. D. Brindley, 1 Stanley Place, Oswestry, Salop.
LONDON	Wed., Sept. 13th	St. Matthias Church Hall, Rushgrove Avenue, N.W.9	8.0 p.m.	Hendon Camera and Cine Club	Tickets for each show (2s.) from Y. G. Hall, 69 Springfield Mount, N.W.9
	Thurs., Sept. 14th	Cornwall Assembly Rooms, White Lion Hotel, Edgware	8.0 p.m.	(Edgware show by arrangement with the Edgware P.S.)	
HARROW and WEMBLEY	Sat., Sept. 23rd	Kodak Hall, Head- stone Drive, Weald- stone, Harrow	3.0 p.m. 7.0 p.m.	Polygon Film Society and Kodak Works P.S.	Tickets (2s.) from D. C. Allan, 124 Carlton Avenue West, North Wembley.
CARDIFF	Wed., Sept. 27th	Cory Hall, Station Terrace, Cardiff	7.0 p.m.	Sound Film Services	Tickets (1s. 9d.) from Sound Film Services, 27 Charles St., Cardiff.
CRUYDON	Tues., Oct. 3rd	The Elmwood School, Lodge Road, Croydon	5.30 p.m.	Croydon Teachers' Film Society	Tickets for each show (1s.) from E. C. Hedges, The Overbury Secondary Modern School, Overbury Crescent, Addington, Croydon, or Roger Smith, Purley Oaks School, Bynes Road, South Croydon.
	Wed., Oct. 4th	The Overbury Senior Mixed School, Addington	7.30 p.m.		
	Thurs., Oct. 5th	The Purley Oaks School, Bynes Road, Croydon	7.30 p.m.		
	Fri., Oct. 6th	West Thornton Com- munity Centre, The Pond, Thornton Heath	7.30 p.m.		
WOLVER- HAMPTON	Fri., Oct. 6th	Wulfrun Hall, Wolverhampton	8.0 p.m.	Wulfrun Amateur Cine Club	Tickets (2s.) from F. J. Nokes, 93 Allen Road, Wolverhampton
LINCOLN	Tues., Oct. 17th	New Co-op Hall, Freeschool Lane, L'coln	7.30 p.m.	Lincoln Camera Club	Tickets (1s. 6d.) from N. Jebson, 10 Pennell Street, Lincoln.
HULL	Mon., Oct. 23rd	Jackson's Ballroom, Paragon Street	7.45 p.m.	Hull and Dis- trict Amateur Cine Society	Admission free. No tickets. (Silver collection).
LYTHAM ST. ANNES	Wed., Oct. 25th	Ansdell Institute, Woodlands Road, Ansdell	7.30 p.m.	Lytham St. Annes Cine Society	Tickets (free) from C. P. Rama- botham, 23 Ansdell Road North, Lytham St. Annes. (Silver collection).

The Scottish Scene

A Scottish design on the cover this month, reminding us of the Highland Games. Anything else of cine interest in Scotland? Why, yes, Scottish delegates will be well to the fore in the British contingent which visits Luxembourg at the end of August for the U.N.I.C.A. amateur film congress and competition. They will be particularly interested observers because, on the invitation of the Scottish Film Council, the 1951 congress will be held in Scotland.

Much of the organisation will fall to the Scottish Association of Amateur Cinematographers which, although not yet a year old, has already proved itself to be a virile body. It has held two day schools for practical demonstrations of film work for amateurs—one staged at Glasgow and the other in Edinburgh—and a week-end course at a Scottish hydro, during which a film of hydro life was shot. Members of the Association have also combined to make a complete film record of the Scottish car hill-climb test at Rest-and-be-Thankful—one of the leading sporting events of the kind in Great Britain.

The early success of the S.A.A.C. is probably due to the fact that there has always been a strong amateur film movement in Scotland, encouraged largely by the work of the Amateur Cinematography Panel of the Scottish Film Council. Many of the members of it are lone workers, but there have been over a period of years strong production groups in Edinburgh, Glasgow, Dundee, Ayrshire and Aberdeenshire. The Edinburgh C.S., the oldest of these organisations, has a well equipped headquarters and cinema, photographs and details of which have been published in A.C.W.

Another group, which has made its mark in the religious field, is the Fidelity Film Unit, working in Glasgow under the direction of the Rev. Merricks Arnot. A firm believer in the possibilities of the film as an aid to church work, Mr. Arnot found few films

existing to meet his requirements. So he formed the Unit and brought into it several leading amateur cinematographers. Three of its productions have been prizewinners at the Scottish Amateur Film Festival in the past three years.

A group which has also attracted considerable attention is the Supramont Film Group at Wishaw, under Mr. Enrico Cocozza, lecturer in Italian at Glasgow University. Mr. Cocozza's films have provided the "problem pictures" of the 1949 and 1950 Scottish festivals, in which both were prize-winners. A strong body of amateur film-makers operates with the encouragement of the Scottish Educational Film Association. In seven areas there are production groups of teachers who make short teaching films (some of which have attracted attention far afield) on subjects which would not be commercially practicable. An example of their work is the Glasgow organisation's cartoon film, *Mary's Garden*, illustrating a popular nursery rhyme, made under the direction of Mr. Donald Fleck, a Glasgow art master. Another art teacher who has given a lead in the educational field is Mr. Arthur J. Nelson, of Ayr, who has also been a frequent prizewinner at Scottish Amateur Film Festivals.

Not all of the Scottish amateurs enter their films in festivals held in England or elsewhere but one at least has established a reputation in English competitions: Mr. F. M. Marshall, a number of whose films have featured in pre-war Ten Best contests. Under his chairmanship the S.A.A.C. goes steadily ahead. It caters for both individuals and clubs, provides an information service and, as indicated earlier, plans lectures, conferences, demonstrations and instructional courses. Details of membership can be obtained from Mr. D. M. Elliot, Director of the Scottish Film Council, 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3.

I.A.C. Contest Innovation

The Institute of Amateur Cinematographers has made what is likely to prove a very popular change in the arrangement of its annual competition, the oldest of the national amateur film contests. The classification of films by subjects, it points out, brings disadvantages in the distribution of awards in that one film can gain several prizes, while many deserving entrants get none at all. So this year entries are to be classified by gauge only. There will be three groups: 16mm., 9.5mm. and 8mm. Heading the awards in the first two are the large *Amateur Cine World* plaques followed by the I.A.C. silver and bronze medallions, highly commended and commended. The main award in the 8mm. group is the "Home Movies" cup, the other prizes being the same as those for the 16mm.

Two Birds With One Stone

The script is so often the weakest part of amateur films. Editors of club magazines often complain that members do not provide them with sufficient material for publication. The *Cine Club* of Durban has found a way of overcoming both these problems. It publishes in its bulletin, "Sub-Standard," treatments and scripts entered for a recent script competition, together with shrewd comments by the judges. It is an idea which can be cordially commended. Obviously, only short films could be scripted in full in a club magazine, but treatments, at any rate, might well be circulated in this way, thus providing all members—and perhaps other readers as well—with the opportunity of appraising them at leisure.

and 9.5mm. sections. Each group will be judged separately and they will only be compared for the award of the *Daily Mail* trophy which is given for the most outstanding film entered.

There are a number of other important trophies such as the London Film Productions' gold trophy for the best club film, a cup for the best film made by an I.A.C. member, the *Mini-Cinema* cup for the film showing the greatest technical proficiency and the Wallace Heaton trophy for the best photography in any film entered. These will be awarded as 'extras' but it is not stated if the gauges will compete against each other for them. An interesting new award is the Twyford cup for the best non-synchronous musical accompaniment on film, wire, tape or disc but not commercial records. Fees (5s. per entry for non-members, free entry for members). Entry forms must be sent to the Institute by Dec. 15th and the films themselves by Dec. 30th.

The 1949 competition films are available for exhibition by societies, associate dealers and individual members. The only stipulation is that the audience should be "as large as possible." A member of the I.A.C. Council will attend the shows as official representative of the Institute, and programme covers, for the insertion of the sponsor's own programme matter, are available free.

To date, shows have been arranged at Lytham St. Annes, Lancs. (Sept. 27th; details from C. P. Ramabotham, 23 Ansell Road North, Lytham St. Annes), Swindon (Oct. 7th; V. H. Gardiner, 16 Hampton Grove, Swindon), Glasgow (Oct. 16th and 17th; J. Lizars, Ltd., 101 Buchanan Street, Glasgow,

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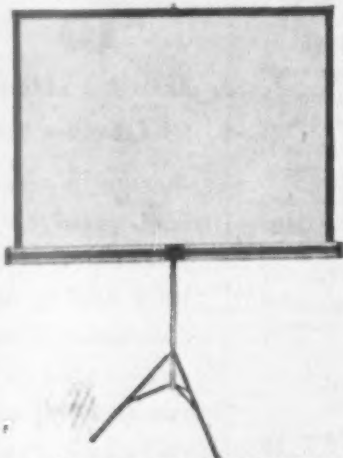
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C.I.), Cardiff (Oct. 20th and 21st; S. W. Stewart, 33 Boverton Street, Roath Park, Cardiff) and Oswestry (Nov. 7th and 8th; Miss R. D. Brindley, 1 Stanley Place, Oswestry, Shropshire).

The I.A.C. deserves well of amateur film makers. It is perhaps not generally realised that it is staffed by officers working on a voluntary basis who have to devote much of their time to unspectacular but necessary routine business. Most clubs are held together by the pleasures and pains of film production, but the officers of the I.A.C., although they make

their own films, have none of that excitement to spur them on. For them are the less immediately rewarding tasks of answering a large correspondence, solving technical queries, running an amateur film library, arranging insurances for members and producing a lively and companionable magazine. It is, indeed, a mystery how the indefatigable secretary, Mr. Leslie Froude, manages to find time for his own affairs. Full details of membership can be obtained from him at 8 West Street, Epsom, Surrey.

John Grierson to Discuss A.C.W. Competition Films

Remember that highly successful meeting last year when John Grierson, speaking to a packed house, discussed with their producers some of the Highly Commended and Commended films in the A.C.W. Ten Best competition? All who attended then will be glad to know that there will be a similar meeting this year—again arranged by the Federation of Cinematograph Societies—when Grierson will comment on some of the runners-up in the 1949 competition. Place: as before, C.O.I. Cinema, Norgely House, 85 Baker Street, London, W.1. Date: Sept. 28th at 8 p.m. Early application for tickets is strongly advised (address below).

Since the last Federation A.G.M., when Mr. Harry Walden, A.R.P.S., assumed the chairmanship, there has been a vigorous drive to increase membership and expand the services offered to clubs. Many new names have been added to the panel of lecturers. A revised section of the Federation handbook, giving details of the panel of judges available for club competitions and lecturers willing to visit member clubs, is being circulated with the current issue of the monthly bulletin "Cine-club."

Entry forms for the inter-club competition (which has its own very special niche among the larger contests) are now ready. The competition is open to all clubs, whether members or not. Last date for receipt of entries is Nov. 25th. Full details of this and other services from the Hon. Sec., Mr. E. S. Honeyball, 95 Castelnau, Barnes, London, S.W.13. The Federation is in alliance with the Royal Photographic Society.

Irish Film Competition

A competition for films not exceeding 100ft. in length and minus all credit titles is announced by the Irish Film Society. A trophy and leader will be awarded for the best film which will be selected by Philip Rooney, the novelist, Liam O'Loaighaire, author of "Invitation to the Film," and G. F. Delton, member of the Executive Council. Entries, which must not have won any prizes in other competitions, can be either a complete film or a sequence from a larger one; in the latter event a synopsis of the whole work must be supplied. Closing date is Dec. 31st. Details from the Secretary, 5 North Earl Street, Dublin.

News from the Societies

Reports for our October issue, on sale September 15th, should reach us not later than August 21st.

Albany Productions F.U. (Hon. Sec.: G. M. Denman, 111 St. Leonard's Road, Hove). The club's visit to London for the Ten Best premiere having proved so enjoyable, another day's outing is to be arranged. Cameras will be carried. A second publicity film will follow the comedy now in course of production. The hon. sec. has started work on a tape recorder for use by the club.

Birmingham Cine Arts Society (Hon. Sec.: F. A. Inshaw, 8 Corrie Craft, Sheldon, Birmingham). The club are now at work on their first film, *The New Venture*, 16mm. comedy short, and are planning its successor, *The Mask*, which, if experiments prove successful, will be sound on tape. Desmond Roe, whose articles on magnetic recording are now appearing in A.C.W., will demonstrate his tape recording apparatus on Sept. 1st. All interested are invited. It is hoped to run a series of talks for beginners during the winter.

Blackpool A.C.C. (Hon. Sec.: T. Wilkinson, 157 Westmorland Avenue, Blackpool). As part of a publicity campaign, a motor van owned by a member tours the town about twice a week, carrying round two members with tripod and camera, posters on the sides of the van informing all and sundry that "The Blackpool Cine Club is on location." The number of enquiries for membership resulting shows the campaign to be a "huge success." A newly-formed unit

is making a film about the town, *City of Pleasure*, a number of visitors having been roped in as extras.

Bristol Phoenix C.C. (Hon. Sec.: D. E. Lane, 27 Longfield Road, St. Andrews Park, Bristol, 7). The club went on an outing to Weymouth in July. More than two thirds of *Speak No Evil* (16mm. drama) have been shot and roughly edited. Also in production: a club publicity film and a comedy, *Let's Go to the Movies*, both 16mm. Cameraman on the latter is an ex-Romford F.S. member. Arrangements have been made for an interchange of visits between Phoenix C.C. and Grosvenor Film Productions of Bath, and the club has been invited to entertain the Curtain Club, a well known Bristol dramatic society. Phoenix wants to visit a professional film studio next year but so far hasn't found anyone prepared to invite them. They are still hoping.

Cape C.C. (Hon. Sec.: R. E. Home, "Malta," Harding Road, Claremont, S.A.). At the April meeting I. B. Guy screened his 16mm. colour film of his recent tour of England and Ireland. The following month D. Darling screened a 16mm. colour film made during the last war of South African Armed Forces in Egypt. *Our Wild Life Heritage*, *Girl Guide Pagani* and *Papilene* were screened at the quarterly Film Exhibition. An outing, organised by the club, for the children of St. George's Orphanage proved a great success.

Cheltenham F.S. (Hon. Sec.: R. J. Hall, Cambridge Inn, North Street, Cheltenham). The headmistress of a local school has co-operated in the production of *Summer Interlude*, now well under way, but there is an

urgent need of technicians. The group hopes to give shows of amateur films during the local hobbies exhibition and expects, too, to film in the hall.

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, E.17). *Backstairs*, current feature film, is now being edited and should be ready for screening early in September. Holidays have delayed work on the documentary dealing with welfare for the aged. A 90ft. film was made of a recent club outing to Epping Forest. Another outing—a steamer trip to the coast—is being arranged for September.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Asline Road, Sheffield, 2). A new class of membership has now been instituted. For a subscription of 6s. 6d. all weekly club meetings may be attended with the exception of shows of foreign classics which are held every five weeks. Shooting has begun on *Street With Four Faces*; good acting by all players is reported.

Coventry F.S. Film Production Unit (Hon. Sec.: E. J. Smith, 28 Ludlow Road, Earlsdon, Coventry). The first day's location shooting on the unit's first film, *Quiet Sunday*, brought favourable comment in the local Press. The unit wishes to concentrate on 16mm., but this film is being made on 9.5mm. because of lack of 16mm. equipment. Membership totals about 30, and enquiries are still being received. A new film, from a story written by a member, will be put into production shortly. The Coventry Film Society, parent of the production unit, has a full programme for the winter season, including *Birth of a Nation*, *Quai des Brumes* and *Bicycle Thieves*.

Crouch End A.C.S. (Hon. Sec.: I. Smith, 2 Twyford Avenue, East Finchley, N.2). Unit 2 combined business with pleasure recently when actors and technicians with their equipment piled into three cars for a trip to Brighton. Inquisitive holiday makers crowded round the cameras while others could not resist staring into the lens. Work continues with No. 3 Unit's 9.5mm. production. The quality of 12ft. of this has been marred, however, by bad processing.

Eccles A.C.G. (Hon. Sec.: W. Ball, 17 Charlton Avenue, Patricraft, Nr. Manchester). Live scenes for the 9.5mm. fantasy, *Short as the Watch* (previously titled *Little Boy Kneels*) have now been completed and work has begun on an animated sequence. Target date for completion of the whole production is early September. Many entries are expected for the club's summer film competition. A winter programme has been prepared. Club premises are to be re-decorated shortly and improved lighting (including dimmers for proscenium and hall-lights) installed. New members are welcome.

E.N.S. Cine Club (W. Kiberd, 4 Eastdown House, Amhurst Road, London, E.8). Scenes are now being filmed for *The Bridge Across* (9.5mm.). This club has been invited by the local council to make a film of their activities. Work is expected to begin shortly. Preparations are being made for the production of a monthly magazine.

Film Sextet (President: R. Wrenhurst, 11 Lynn Road, Balham, S.W.12). Premises have now been secured at 52 West Cromwell Road, S.W.5, where meetings are held every Saturday at 3 p.m. Interested readers in the Kensington district are invited to attend. An 8mm. sound film is now in production.

Grosvenor F.P. (Hon. Sec.: R. B. Brinkworth, 19 Grosvenor Place, Bath). Miss Lena Horne, who appeared at the Bristol Hippodrome recently, has consented to become a patron of this society. Filming of *Stolen Eden* is now almost complete. All scenes are exteriors. Following a detailed report of club activities in the local newspaper, the director of the Spa has invited the club to make a film of patients receiving treatment in the "hot baths" at the treatment centre.

Hendon Camera & C.C. (Hon. Publicity Sec.: G. J. Ball, 69 Springfield Mount, Kingsbury, N.W.9). Larger premises, better suited to projection, have

been secured at St. Matthias' Church Hall, Rushgrove Avenue, Colindale, N.W.9. The Ten Best will be shown here on Sept. 13th. First meeting in the new hall consisted of a discussion between still and cine members on planning holiday films, illustrated by films and a series of still photographs by the still section.

High Wycombe F.S. (Hon. Sec.: D. W. Gravett, 8 High Street, High Wycombe). Plans are being made for the partial re-making of *Indiscreet*, this society's Road Safety film which was completed with difficulty last year when, ironically enough, director and cameraman were involved in road accidents. Some new sequences have been written, others will be edited and several shots will be re-taken. Members are also engaged in the recording of local events for a society newscast.

Hounslow P.S. Cine Section (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). Four different titles were demonstrated at a recent meeting when members had an opportunity of trying them out with different types of letters and cards. Two talks in the club programme were postponed so that the treatment and script for *9.5 on 16* could be discussed. An artist member has designed an attractive leader to be awarded to the winner in the first of the annual film competitions. Harry Walden, A.R.P.S., and Charles Watkins, A.R.P.S., of the F.C.S. will judge the entry.

Ickenham Community Association F.S. (Hon. Sec.: J. G. de Cominch, Glencairn, 7 Hill Rise, Ruislip). Exteriors for *The Country Pumpkin* have now been completed. Work on the interiors continues. Incidental music is being specially composed and will be recorded on disc before the film is dubbed. Actresses for *They're Hard to Catch* (9.5mm.) were selected after numerous screen tests. Filming begins in September.

Ipswich A.C.C. Due to pressure of work S. T. Davenport has had to resign. The new hon. secretary is F. W. Godbold, of 115 Wheatstead Road, Ipswich, Suffolk.

Jersey A.C.C. (Hon. Sec.: R. E. Miller, Esq., Tudor Lodge, Bagatelle Road, St. Saviour, Jersey, C.I.). Six 16mm. cameras were used by this society to make a Kodachrome record of the Jersey International Road Race on July 13th. More new members were enrolled at the club's latest meeting which concluded with the screening of members' films.

Johannesburg A.C.C. (Hon. Sec.: J. E. Walsh, P.O. Box 5132, Johannesburg). *Happy Birthday*, a 16mm. colour club production, was screened at the club's 99th monthly meeting on June 12th. Dealing with General Smuts' birthday celebrations, this film was made at the request of the Johannesburg City Council. Other films shown were *Australia's One Man Zoo*, by W. R. Maughan of Melbourne, and *Ports of Call* by L. J. Edwards. A talk on the care of films was given by C. H. O. Weaving.

Kingston C.C. (Hon. Sec.: W. J. Kelsey, 24 Sandhurst Avenue, Surbiton). Although fortnightly meetings have been suspended, the production unit has continued the filming of *A Tale of Two Tickets*. 60 of the scripted 206 shots have now been taken. More than 30 members and guests attended the club's annual outing.

Liverpool A.F.P. The new honorary secretary of this society is Miss S. Walshe, "Ranikhet," 102 Tarbock Road, Huyton, Nr. Liverpool.

Maldstone F.S. (Hon. Sec.: A. Evans, 27 North Down Close, Maldstone). The office of president has been accepted by Lord Dunsany, and members look forward eagerly to next season's presidential address. The production unit, completely re-organised, is preparing the script of the society's second production, a 'semi-documentary' of an omnibus journey from Maldstone, through the Weald, to Rye. Future screening sessions are to be held at the Maldstone Grammar School hall, which seats 400.

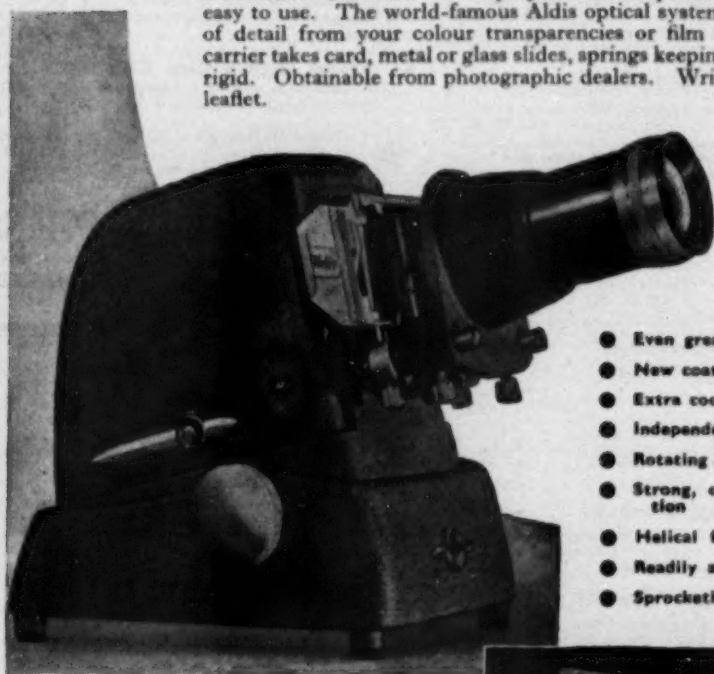
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The new session begins on Sept. 28th with the screening of *Studies in British Documentary Film* and continues with French, German and early American films. Between monthly film appreciation shows a variety of discussion evenings and meetings of technical interest will be held. It is hoped to film parts of a local open air production of "Twelfth Night" and to take 8mm. and 9.5mm. shots of Maidstone's Cricket Week carnival street procession.

Manchester C.S. (Hon. Sec.: H. Percival, 97 Ashton Lane, Sale). Films from the Wallasey A.C.C. (*The Fugitive, The New New Brighton and The Coupon*) and Blackpool C.S. (*The Illuminations and That's Torn It*) were screened at a recent meeting. A later sound film programme consisted chiefly of British Gas Council films.

Newcastle & District A.C.A. (Hon. Sec.: G. Cummin, 143 Baywater Road, Newcastle-on-Tyne, 2). As an addition to the summer activities the club is co-operating with local motor clubs in the production of a film of such events as a hill climb, sand meeting, scrambles, etc. It is being shot at 24 f.p.s. so that a commentary can be added. It is expected that the 9.5mm. members will produce a film of their own. Appreciation is expressed of the ready way in which other societies have helped the A.C.A. complete its winter programme.

Potters Bar & District P.S., Cine Section. (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar). In and Around Shrewsbury and Jersey 8mm. by C. D. Ide, Commended in the 1949 Ten Best, were screened at a recent meeting when the producer described their making.

Sale C.S. (Hon. Sec.: H. G. Percival, 97 Ashton Lane, Sale, Manchester). This newly-formed society now has 15 members. Permanent headquarters with a seating capacity of 75 have been acquired. There is ample room for indoor filming and a kitchen is available for use. A selection of members' films was screened at the club's first meeting. At a later meeting J. J. Butterworth showed his own productions: *Gone Away, The Blaneau Fashinog Line, Space to Breathe* and *September in North Wales*. Meetings are held on alternate Thursdays. New members are welcome.

Slough F.S. (Hon. Sec.: Miss Joan Weedon, 11 College Avenue, Slough, Bucks.). The Society's president, Adrian Brunel, well known for his books and films, is to give lectures during the winter season. Permission has been granted by the local Council for the use of the Slough Borough coat of arms on the society's stationery, publications and films—an honour accorded only very few local organisations.

Local tennis clubs were recently invited to see a number of films (borrowed from Slazengers and Dunlops) of expert players in action. Similar instructional entertainment is being arranged for cricket and football clubs. Well attended lectures on projection and camera operation have been given in the public library. A copy of the programme of films arranged for the forthcoming projection season is available to anyone interested in attending.

Southall Photographic and C.C. (Hon. Sec.: W. B. Oliver, 42 Betham Road, Greenford, Middx.). Advice and help were obtained from the police and a local newspaper reporter for the filming of important scenes for *The Second Man* (8mm.). The premiere has been arranged for next January. Members' prize-winning films and a member's newswreel of a road race from Windsor to Chiswick were screened at this month's projection evening. Tape recorders, animated viewers and a new type of lighting unit using 6-hour photofloods are being constructed. New members, with or without equipment, are welcome.

Sutton Coldfield C.S. (Hon. Sec.: P. T. Startin, 141 Orphanage Road, Erdington, Birmingham, 24). At this society's first meeting of the 1950-51 season on Sept. 28th the hon. secretary will present "Cine Travels in Europe" a programme of his personal travel films. At the next meeting, a fortnight later,

members of the Stoke-on-Trent A.C.S. are visiting the society with a programme of their own productions.

Tower F.U. (Hon. Sec.: L. L. Julien, 22 Upper King Street, Leicester). Further research is being carried out on a novel method of sound-on-tape recording. A recent development is the direct coating of a magnetic emulsion, produced by the club, inside the sprocket-holes of normal 16mm. silent film. This narrow sound-track does not encroach greatly on the picture area. A dummy track is coated on the opposite edge of the film, outside the sprocket-holes, to assist even spooling. All filming will be done at 24 f.p.s.

Wallasey A.C.C. (Hon. Sec.: J. Broadbent, 306 Portland Court, New Brighton, Wallasey, Cheshire). Crowds gathered to watch the filming of exteriors for the current production—the fourteenth since the club was formed seventeen years ago. The film is a Victorian melodrama and the actors, dressed in the costumes of the period, quickly attracted amused attention. The onlookers were co-operative, however, and did not interfere with production. A boy extra, selected from the crowd, played his part extremely well on an ancient scooter.

Wanstead & Woodford C.C. (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, N.4). A brains trust meeting provided an opportunity for some of the experienced members to solve the problems of the less expert. Miss K. Lunniss (Fourfold F.S.) screened her motor cycle club trials films at a recent meeting; *One Man's Meat* (Robert Hoult), *Meet Me in the Local* (Fourfold F.S.) and *Family Tree* (John Ganderson)—all from the I.A.C. library—were shown and discussed on another night. Members continue to make their own personal films, but news of the three production units is scarce.

Warrington C.S. (Hon. Sec.: J. M. Langdale, 82 Whitefield Road, Walton, Warrington, Lancs.). The society is again to run a competition for the best amateur film in Warrington and district. The only condition laid down is that entries (of any length or gauge) must be the work of individuals, not of clubs, completed this year. Entry forms (obtainable from the hon. sec.) must be returned by Nov. 11th. Last day for receipt of entries: Nov. 18th.

West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherd's Bush, W.12). The 8mm. team has completed *Black Magic*, 120ft. comedy shot entirely off the cuff and showing—to the amazement of the unit—what can be done by wholehearted co-operation. Inadequate acting rather than technical deficiencies has made retakes necessary for *Full House* (9.5mm.). Shooting continues on the 16mm. scout film, the scouts having set up camp for certain of the sequences.

Wimbledon C.C. (Hon. Sec.: Miss D. M. Shepperd, 33 Denmark Avenue, Wimbledon, S.W.19). The programme for the period October 3rd, 1950, to May 29th, 1951, is now being printed. Talks on cinematography, film shows and visits to other clubs have been arranged. Closing date for the annual club competition for the Brunel and Harris cups is Jan. 2nd, 1951. There are vacancies in the associate and full membership classes.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). As a publicity scheme this society recently invited the public to a demonstration of cine equipment. Three projectors were used simultaneously to give some indication of the relative merits of the three gauges. A short 8mm. comedy, *Love on the Links*, was shot in one evening, the weather necessitating f/1.4 and half-speed. Late arrivals who did not know what it was all about were genuinely concerned when an "unconscious" player was carried off. Arrangements are going ahead for the club's showing of the A.C.W. 1949 Ten Best, *Eggs for Breakfast*, by Peter Bowen, a member of the club, will be screened in its entirety. A heavy demand for tickets is expected. Details of the show are given on page 461.



Dramatic scene from "Drums Along the Mohawk," starring Claudette Colbert and Henry Fonda. (A Ron Harris release).

16mm. SOUND FEATURES

Baker & Hyman

- The Agitator*. 96m. William Hartnell, Mary Morris, John Laurie. Screen version of W. Riley's "Peter Pettinger."
- Asking for Trouble*. 80m. Max Miller, Carol Lynn. Music-hall gags and slapstick in this comedy of a fishmonger bookmaker's conquest of a society girl.
- Contraband*. 92m. Conrad Veidt, Valerie Hobson, Desmond Knight. Secret Service melodrama.
- Decoy*. 77m. Jean Gillie, Edward Norris. Crime melodrama about a grim scheme to bring an executed gangster back to life in order to discover hidden loot.
- Gentleman Joe Palooka*. 67m.; *Joe Palooka—Champ*. 80m.; *Joe Palooka in the Knockout*. 74m.; Leon Errol, Joe Kirkwood. Three films in the "Joe Palooka" series about prize-fighting.
- Lady, Let's Dance*. 89m. Belita, James Ellison. Romantic musical extravaganza tracing the rise to stardom of a Dutch refugee.
- Let The People Sing*. 96m. Patricia Roc, Alastair Sim, Fred Emney. Small town comedy drama.
- Shadow of Blackmail*. 70m. Kay Francis, Paul Cavanagh. Story of a film star who becomes involved with a crook running a matrimonial agency.
- Sundown*. 91m. Gene Tierney, Bruce Cabot, George Sanders, Sir Cedric Hardwicke. Fast-moving story of a glamorous girl spy who helps in the rounding-up of a Nazi agent supplying guns to East African natives.
- Thursday's Child*. 77m. Sally Ann Howes, Wilfred Lawson, Stewart Granger. Adapted from Donald McCordle's story about a schoolgirl film prodigy.
- Twilight Hour*. 83m. Mervyn Johns, Basil Radford, Marie Lohr. Drama of a man who loses his memory.
- Silent Dust*. 83m. Sally Gray, Stephen Murray, Derek Farr. From the play "The Paragon."
- Spring Meeting*. 95m. Michael Wilding, Basil Sidney, Sarah Churchill. A scheming adventures and her penniless son feature in this comedy drama.

G.B. Film Library

- The History of Mr. Polly*. 95m. D. Anthony Pelissier. John Mills, Finlay Currie, Sally Ann Howes. Closely adapted from the famous novel by H.G. Wells. Good characterisation and settings combine with excellent photography to make this most enjoyable entertainment.
- Scott of the Antarctic*. (Technicolor). 111m. D. Charles Frend. John Mills, Harold Warrender, Derek Bond. Authentic record of Captain Scott's last expedition. Magnificent exterior photography with fine sequences on wild life. Atmosphere of sincerity of character is maintained by the entire

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A selection of new and recent additions to the film libraries. Abbreviations used: M. minute; D. director; number in brackets thus: (2), indicates number of reels; P. indicates film is for sale outright.

- cast while to those playing the leading parts goes the credit for exceedingly good performances.
- You Gotta Stay Happy*. 98m. D. H. C. Potter. Joan Fontaine, James Stewart. Entertaining and light-hearted comedy with plenty of amusing situations.
- Larceny*. 86m. D. George Sherwin. John Payne, Joan Caulfield, Shelley Winters. Neatly contrived plot about a gang of racketeers who plan to promote a bogus war memorial and abscond with the funds. Brilliant performance by Shelley Winters.
- Under the Frozen Falls*. 44m. Battle of wits between children and thieves planning to steal a secret formula. (Children's entertainment film).
- Trapped by the Terror*. 56m. Story of the French Revolution. (Children's entertainment film).

Ron Harris

- Road to Singapore*. 85m. Bing Crosby, Bob Hope. Dorothy Lamour. As fugitives from the Kraft Music Hall and a sponsored radio show, this famous team of comics present another opus in the familiar tradition.
- Let's Face It*. 76m. Bob Hope, Betty Hutton. Film version of Cole Porter's stage musical. Farcical situations arise when Bob tries to earn three hundred dollars so that he can marry Betty.
- The Street With No Name*. 91m. D. William Keighley, Mark Stevens, Richard Widmark, Lloyd Nolan. Extremely well chosen players in this ably directed and very entertaining production. A semi-documentary background gives interesting glimpses of work of the American F.B.I.
- Drums Along the Mohawk*. 104m. Claudette Colbert, Henry Fonda. Exciting sequences in this fast-moving story built around the life of a settler in the Mohawk Valley who brings home a gentle-natured bride. Settlers struggle for their homes against savage Red Indians.

Metro-Goldwyn-Mayer

- The Three Musketeers*. 125m. D. George Sidney. Lana Turner, Gene Kelly, June Allyson, Van Heflin, Angela Lansbury. Good photography in this latest screen version of the Alexandre Dumas novel.
- Complete programme with *Kitty Foiled*. 8m.
- The Barkleys of Broadway* (Colour). 109m. D. Charles Walters. Fred Astaire, Ginger Rogers, Oscar Levant. Gay musical about two stars of the Broadway musical comedy stage. Dinah Barkley leaves her husband Josh, to play in straight drama. Without her knowledge Josh helps her and the play is a success. She discovers the deception and returns to musical comedy.
- With *Just Suppose*. 9m.
- Master of Larceny*. 97m. D. Fred M. Wilcox. Edmund Gwenn, Donald Crisp, Tom Drake. Simple, unsophisticated story with a strong moral tone about a sheep dog who is adopted by Dr. MacLure to save her from being shot. With *Martin Block's Musical Merry-go-Round No. 4*, 10m. and *The Domineering Male*, 10m.
- Any Number Can Play*. 102m. D. Mervyn LeRoy. Clark Gable, Alexis Smith, Wendell Corey, Audrey Totter. Rather above average dialogue in a film about the owner of a gambling establishment who comes in conflict with his class-conscious son. Some gripping sequences before the gambler

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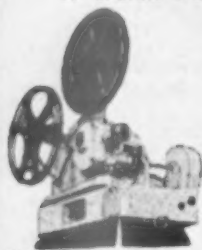
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For buying, selling and exchanging every kind of cine equipment and accessory. Rate 7d. per word (minimum 7/-). Box Number 1/- extra. Address Box No. replies c/o Amateur Cine World, 24, Store Street, London, W.C.1.

All advertisements for the September issue must be received by the 31st August.

FOR SALE

Films & Film Libraries

W. J. Barlow specialist in 16mm. feature sound films for outright purchase. Write for current list. 39 Oaklands Road, Wolverhampton. Phone 21054. 16mm. Silent Films for sale—Comedies, Drama, Travel. S.A.E. Ivey, 2 Dryburgh Road, Putney, S.W.15.

9.5mm. Silent Sound Colour. Films bought, sold and exchanged. Good prices given. Star Film Trading Co., 174 Holders Hill Rd., N.W.7. Phone: Fin. 4468.

9.5mm. Film Exchange. 1/- per reel. Shannons, 48 St. Philip's Avenue, Liverpool, 21.

9mm. Reels. (200ft.). "Life with Father—Part 2" "Mighty like a Moose" (2 reels), £1 each. Holland, 52 Springfield Rd., Leighton Buzzard.

9.5mm. Pathoscope S/B and M. Films exchanged. 1/- per reel. Scawfell Film Exchange, 58 Lapstone Rd., Millon, Cumberland.

16mm. Silent Films in excellent condition. For sale or exchange. Brookfield, "Finchfield," Tickhill, Doncaster.

16mm. Film Exchange. Prepare for THE SEASON, NOW!! Register your possessions and your requirements—sound, silent (records, even)—with H. L. S. Heath, 138 Bourne Hill, N.13.

Cameras & Lenses

Magazine Cine Kodak f/1.9 complete with telephoto 2 1/2" f/2.7, 4" f/2.7, 6" f/4.5. Beautiful condition, passed A.1 by manufacturers. £190. Weald Photos, 361 High Rd., Harrow, Weald.

Recent Kodak Magazine, 1.9 bloomed lens, mint with case, in maker's box; also adaptor for other lenses; filter Kodachrome A to daylight; 7 Kodachrome films. Offers. Taylor, 5 Sydenham Terrace, New-castle-on-Tyne.

8mm. Bolex H.8. Meyer 12.5 mm. f/1.5. Cinor 23mm. f/2.3. Dallmeyer 36mm. f/4. Special close fitting case. Recently overhauled by Cinex. £120. Quick, Fairfield, Alvechurch, Worcs.

For Sale. Paillard Bolex H.16 16mm. Camera in leather case. Wollensak 1" bloomed, Kodak f/2.7 wide-angle and Tele-Xenar f/3.8 10 cm. telephoto lenses. Universal finder, tripod with pan & tilt head. All in excellent condition and purchased new in 1948. Best offer over £175 for complete set, or offers for separate items. UFAW, 284 Regents Park Rd., London, N.3.

Taylor-Hobson lens, 1" f/1.8 Cooke Special. Standard thread. 4 filters. Fading device. Good condition. £9/15/-. 5 Westland Rd., Wolverhampton. **Cine Kodak 8-20.** Anastigmatic f/1.9 13mm. lens. Black leather case. Excellent condition. £28. Phone Potters Bar 2443.

16mm. Cine Kodaks, immaculate condition. Model K, f/1.9, 2 speeds, combination case, £79/10/-. Magazine C.K., f/1.9, 3 speeds, case, £82/10/-. Many other 16mm. outfits. Agfa Movex, f/3.5, 2 cassette, £16/10/-; Siemens Mod. B, f/2.8, 3 speeds, cassette, case, £29/10/-; Kinecam f/2.8 Cinar, 3 speeds, case, £47/10/-; B. & H. Filmo, 70 DA, 1" f/1.5, case, £135/-; Paillard Bolex, 1" f/1.5, 15mm. W.A., case, £140. Highest allowance for your present equipment. Woolfons Cine Service, 256 Hendon Way, London, N.W.4. Hendon 3341 (3 lines). Open all day Saturday.

9.5mm. Dekko. Indistinguishable from new, f/1.9 focusing Dallmeyer, multi-speeds, single pictures. £19/15/-. Bolex G.916 Projector, £59/10/-. Purdis Croft, Bucklesham Rd., Ipswich.

Zeiss Movikon 16mm. Latest model. Superb complete outfit containing 25mm. 1.4 Sonnar, 50mm. 2.5 Sonnar, 75mm. f/4 Sonnar, 180mm. Tele-Tessar. Graded filters, graded close-up lenses, etc., fitted case, used 500 ft. only. Customs receipt. Absolute gift, £285. Stewart, 22 Stoneleigh Avenue, Worcester Park, Surrey.

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Latest Paillard Bolex H16 with 1" Switar f/1.4, 15mm. Yvar f/2.8, 2" Dallmeyer f/1.5, special carrying case, cable release, Weston Master Meter, MPP lightweight Tripod and 600 ft. Kodachrome, all in new condition for £240, cost over £300. To inspect ring Liverpool Hightown 178.

Ensign Autokinecam 16, Dallmeyer 1" f/2.9, Parallax finder, filters, case, £27. Bell Howell 57 Projector, 400 watt, resistance, case, £38. 61 Sommersville Road, Sutton Coldfield.

R.C.A. 16mm. Sound Camera, turret head 16/24 f.p.s., Audio recording head and electronic head ready for connecting to Amplifier, £95. Ditmar 9.5 f/2.8 lens, £17 10 0. Dekko 8mm. Camera, f/2.5 lens, £37 10 0. Ensign auto-kine camera, f/2.5, £35. Bolex G3 projector, 3 lenses, £80. B & H 129D, silent, 1,600 ft., 750 watt, £75. B & H 57JS, all geared, £75. Bolex G9.5/16 transformer base, £80. Siemens H8 projector, £39 10 0. Kodascope B self threading £32 10 0. Wirek type B wire recorder, £63. Hodgsons's Camera Shop, 4/5 Cambridge Arcade, Moorhead, Sheffield. Phone 23889.

Paillard Bolex D.A. 9/16, 400 watt, 2" Dallmeyer, reverse, stills, case, instructions, superb outfit, indistinguishable new, £45. Box 556.

Paillard Bolex H16 Camera with frame counter, 2.5cm. Xenon 1.5, 16mm. Kino Plasmat 1.5, 5cm. Makro Plasmat 2.7 lens, etc. Complete with hide case, £175. Box 557.

Schneider Xenon W/Angle lens, f/2, focusing, standard mount. Offers over £10. Offenhausers' (£4) 16mm. Manual—offers? Inspection against deposits. Box 558.

16mm. Ensign Kinecam No. 6, f/2.6 lens, 100ft. spool-loading, mint condition, case, 300 ft. unexposed negative film, bargain £35. Forrest, 87 Oldfield Road, Hampton, Middx.

16mm. Cine-Kodak Special Camera No. 4047, Magazine No. 100/5269. One Lens and spool chamber—offers over £350. Gain, 53 New Broad St., London, E.C.2.

Ensign Kinecam, f/2.8 Cinor, 3 inch Telephoto, Blendux meter. Leather case. Pathe 200B, 9.5 and 16mm. Cinesmith conversion. Dual rewind, screen. £35 lot. Turner, 34 Malyons Rd., Ladywell, London, S.E.13. Lee Green 0368.

Projectors

B.T.H. 201 S.O.F. Projector used 12 performances only, also 8" x 6" Cine-luxe screen with stand and 16mm. film splicer. Spare lamps and cases, £180. Complete. C. A. Gillard, "Combe Head," Milbourne Port, Sherbourne, Dorset.

B.T.H. Model S.R.B. 16mm. Talkie-speaker—spools—full equipment—all new—bargain—£125. B.S.R. Recorder cuts 5" 10" and 12" records—1950 model 20 watt amplifier—B.S.R. Ribbon Mike all as new—cost £220. Bargain all at £150. Marsh, phone Harvington 231 and 331, Harvington, Nr. Evesham.

Paillard Bolex Sound Projector. 16mm. Model No. G.S. New September 1949. Hardly used. Complete with all equipment. Condition guaranteed as new. Suitable all A.C. Voltages 250-110. Offers to: 3 Whitehorse Buildings, 100 High Holborn, W.C.1. **Bargain for quick sale.** B.T.H. 301 16mm. Projector complete. Record player, records, several spares. 2 8 ft. x 6 ft. "Stapleford" Self-erecting screens. 1 13 ft. x 10 ft. Screen, suitable small cinema. Several sound films including 1,600 ft. "Battle of Britain", all excellent condition. Details from Bentom Studio, Albert St., Loughborough.

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Bolex Talkie new Movie Pakis, offers wanted. Johnson, 34 Hampton Lane, Solihull.

Two B.T.H. type S.R.B. 16mm. Projectors. 300 watt lamp. Both reconditioned throughout. £85 each. Mobile Cinema Services Ltd., phone ELMbridge 5211.

Projector. Carpenter-de-luxe 16mm. Sound/silent with loudspeaker, transformer, stand, collapsible screen, all perfect condition. £120, complete. Spagnt, 226 Malvern Avenue, South Harrow. Byron 3165.

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Bell & Howell 8mm. Projector and Camera, 2.5 lens, excellent condition, £90. Lennie, 7 Knightsbridge Court, Sloane Street, S.W.1.

16mm. Bell Howell. Model 129D, 750 watt, 2" lens, also transformer. £100. "Crophorne," Bridgnorth Rd., Stourton, Stourbridge.

Siemens 16mm. Projector—stills and reverse—250 watt lamp (spare bulb)—transformer and/or resistance—grey crackle finish—complete with case. £40 or nearest offer. Write:—27 Allandale Crescent, Potters Bar, Middx.

Kodascope 8.50, 300 watt lamp, double resistance, interlocked switching. Beautiful condition. First £20. Box 561.

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Accessories

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Repairs to all cine apparatus. Cameras, projectors, accessories, films in stock. List 3d. P. F. Wilson, Cine Engineer, 17, Roberts Rd., Walthamstow, London, E.17. LARKKswood 1473.

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Clumay old-fashioned titler for sale. Owner has purchased a VEBO Combination Titler from The Bowen & Verney Co., 147 Compton Rd., Wolverhampton. This compact instrument provides for large close-ups, camera matte and trolley effects as well as titles on location.

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Siemens cassettes 16mm. for sale. Perfect. £2 each. Wanted, Siemens Camera with sliding turret. Warner, 26 Castle Arcade, Balcony, Cardiff.

MISCELLANEOUS

Build-Your-Own Latest American Projectors, Sound conversions, Amplifiers, Enlargers, Driers, Timers, Titrers, Projection booths, etc., etc. 18 fine designs in three books, only 9/- post paid. Order now. Five illustrated Catalogues, 5,000 books, plans, magazines, 6d. by subscription or single copy. American Publishers' Service (C.W.), Sedgeford, Norfolk.

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Wanted to purchase 16mm. Sound and Silent Features and shorts. Send price and details. Smith, 76 Belmont Road, Southampton.

Home User requires 16mm features, Sound or Silent. K. 6 Potterton Lane, Barwick, Leeds. 9.5mm. Films wanted in large quantities. Sound/Silent, details/price. Film Library Exchange Service, 10 Brook Close, London, S.W.20.

Urgently Wanted. 16mm. and 9.5mm. Sound and Silent films in good condition, top prices paid, films for sale or exchange. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. Broadwell 1214.

Cine Nizo 8mm. f/2.8 Camera Manual Wanted. Box 354.

£50 cash offered for Scophony-Baird Cine Sound-master in perfect condition. D. Stewart, Market Place, Chalfont St. Peter. Gerrards Cross 2683.

Wanted, 16mm. camera, modern, perfect condition. Dr. Gilbert, 26 Woodlands, Newcastle-on-Tyne, J. Tel. 52939.

Wanted for cash. All projectors, cameras, films and apparatus. Good prices paid for apparatus in first class condition. Penrose Cine Ltd., 69 Streatham Hill, London. Phone Tulse Hill 6756.

Wanted to purchase 16mm. printer equipped with motor, sound or silent optional. Box 562.

Peterborough Joint Road Safety Committee. Tenders are invited for the supply of one Model 601 Projector complete with amplifier, loudspeaker, and special transformer for operation on A.C. supplies 200/250 volts. Tenders must be delivered to the undersigned in plain envelopes, endorsed "Tender for Projector," not later than Wednesday, 23rd August, 1950. The Peterborough Joint Road Safety Committee do not bind themselves to accept the lowest or any tender. C. Peter Clarke, Town Clerk, Town Hall, Peterborough, Northants. 4th August, 1950.

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